The Mary Brooks Picken Method of MODERN DRESSMAKING

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Mary Lodge

THE MARY BROOKS PICKEN METHOD OF MODERN DRESSMAKING

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MARY BROOKS PICKEN

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Modern Methods Make Dressmaking Easy

FOR many years I have been teaching women to sew. As a very young girl I began making my own clothes, and I found such sheer delight in fashioning lovely things to wear that it seemed to me that every girl and every woman should want to make her own dresses, her wraps—all those garments that are, after all, the truest outward expression of herself. For do we not express ourselves through the clothes we wear as much as through what we say and what we do? In a becoming gown one can sit quite still or walk gracefully about and express charm without the utterance of a word.

And so I say it always has seemed to me that every woman should *want* to make the clothes that are to speak for her. Then, too, sewing is such a joy to do. Light, lustrous fabrics are an inspiration to handle. Beautiful colors hold the very tints and tones of life. Stitches and seams are not mere mechanical means to garment construction; they are the most fascinating steps in the creation of a lovely costume. And the adeptly fitted sleeve, the jaunty flare of a skirt, the delicate touch of embroidery or decoration—all are expressive of creative art.

And of all the arts this is most truly the art that belongs to woman. Many women seem to have a "knack" for sewing from childhood. They never seem to need to learn. Yet I am perfectly certain that this apparent natural faculty is theirs not because they were born with it, but because in their earliest years they were encouraged to sew by some loving, interested mother or grandmother or sister or friend. They never acquired a "fear" that sewing was difficult. They knew from the very beginning that it was not.

When even as a girl I began showing others how to make the stitches and seams that were so easy for me, and when later I taught them how to plan and cut out and put together and finish dresses, I realized that this was the one great obstacle that was keeping actually millions of women from making their own clothes. They "thought" dressmaking was something very intricate, tedious, and complicated, something they could never, never learn to do.

And so I would begin by taking the making of a dress and separating it, as it were, into all its parts. I would show them how to make a stitch and they would see how very simple that was. Then I would show them how to make a certain kind of seam, and they would see how easy that was, too. Then I would show them how to shape a collar or turn a hem or set in a sleeve or make a pocket, and soon nimble fingers would be doing each task and there would be a glow of pride with each new accomplishment.

And finally when all these essentials, one by one, were shown to be quite simple, after all, some one would say, "Yes, but dressmaking must be something very difficult to learn," and I would say, "There is nothing left to learn. You have taken it one small part at a time, just as in making a dress you must of course do one small part at a time. Step back and look at all the simple things you have done—put all the parts together—that is dressmaking. Is it not simple, and easy and really fun?" And suddenly it would dawn upon them that there is nothing to fear, nothing to daunt one in the making of a lovely dress if you just look at it as so many simple steps to be taken one by one.

All my life, in teaching others, I have wanted to put just this simple story of dressmaking into a book, so that for new legions of women and girls the needless fears might be swept away and this delightful art be for them a happy accomplishment. In this book I have done just this.

As you turn its pages you will find sewing of every kind made clear and simple through word and pictures. No matter what you may wish to make, whether a drapery for a window, or a dainty bit of lingerie, or a child's frock, or a smart gown for yourself, the making of it will be a succession of simple steps, and every one of those steps is presented for you in the pages that follow. They are so arranged that you can refer to any section, any page at any time, and safely, surely follow the illustrations and directions given.

From beginning to end I have prepared this book with simplicity of method always the first consideration. And now, complete, it comes to you at a time when every facility makes dressmaking easier, more fascinating than it has been in the past. For new inventions and modern methods have conspired to help you have lovely clothes quickly and in abundance.

First of all, there are the new printed patterns enabling you to express the current mode in a garment for your particular type—patterns with such detailed instructions for their use that you can

undertake the design of your choice with assurance of success.

Second, there are materials so lovely that they tempt you to new adventures in planning and making. Each season the looms seem to find inspiration for new fabrics more beautiful than any that have gone before. And with them come new laces, new trimmings in increasing variety for that last distinctive touch.

Third, there is the modern sewing machine, a marvel of efficiency. Quietly, smoothly, swiftly its flowing seams give form to the dress of your dreams.

And fourth, there are the fashion magazines and quarterlies, bringing you each month, each season, a forecast of correct attire and presenting myriad designs from which you may choose frocks that best express the mode for you.

Are we not fortunate that all have joined to stimulate and serve our womanly art, to make even more delightful the pleasure of creating clothes, to give us even greater joy in the pride of wearing them?

It is my hope that, through the method of modern dressmaking which this book presents, those who have made their own clothes may find simpler ways to accomplishment, and that those who up to now have hesitated at the undertaking, may find a new road to happiness.

Threads, Needles, Sewing Tools

GOOD tools in sewing are real time and patience savers.

Two pairs of scissors should be provided—one for the sewing machine to clip threads and trim seams, the other for the work basket.

A pair of 7- or 8-inch shears of excellent quality are necessary for cutting. They should last a lifetime, so do not economize on the original purchase. Have a cheap pair in the house to cut paper, string, and coarse fabrics, and keep the good shears only for cutting out garments. Remember that even excellent quality shears need a new edge every now and then. Almost any hardware store can have them sharpened for you at very small cost.

Use a thimble that fits you—one that is not too heavy. Many prefer celluloid or aluminum, as they do not stain the finger.

Needles that are right for the fabric, weight of thread, and purpose, should be at hand. When strength in a seam or button is needed, use heavy thread and a coarse needle. When daintiness is desired, use very fine thread and a fine needle.

Consult the table given below when in doubt as to just what weight of thread or size of needle to use.

Use Dressmakers' Pins

Dressmakers' pins are short, thin, and very sharp. Number 5 pins, that can be purchased in ¼-pound boxes, are usually best. Coarse, dull-pointed pins mar fabrics unnecessarily and should not be used in sewing work. Pins should be used generously. They save time in basting and make for accurate work.

Tape measures are necessary for measuring; yard sticks for marking for hems; emery bags to keep needles polished and in condition; a cake of French chalk or magnesia to dust on clean hands; a tracing wheel with sharp points for marking; a stiletto for shaping corners and for eyelets; tailors' chalk and pencils; a small ruler for measuring widths for hems, tucks, plaits, etc. These round out a sewing-basket.

Time-Saving Notions

The notion department of a well equipped department store is a veritable joy. A dollar or two spent there each sewing season saves both time and money. You will find many conveniences that have been devised by manufacturers to make sewing easier for you—bindings, tape, weighted tape, elastic, cording, braids, edge finishes, and trimmings. In fact, all manner of sewing accessories are available, from needles fine enough for threading beads to foundations for muffs and ruffles for petticoats.

Buy from the notion counter, in one shopping tour if possible, a supply of hooks and eyes and snap fasteners in assorted sizes, elastic, darning cotton, pins, needles, tape, seam binding, bias bindings, edgings, dress shields—things you will surely need when you start to sew. If they are at hand, work can progress rapidly and much time and annoyance will be saved for you. If you sew for children, buy hook and eye tape for cloth dresses, buttonhole bands ready to sew inside little boys' trousers, and edges made ready to apply that will give smart trimming effects in a minimum of time.

TABLE

Thread and Needles Suitable for Various Materials

For Hand Sewing

Kind of Material	*Needle Size*	*Thread Number*
Organdies, chiffons, and very sheer linens	10 to 12	100 to 150 cotton 00 to 000 sewing silk
Sheer lawns, linens, and muslins	9	80 to 100 cotton 0 sewing silk
Soft linens, muslins, silks	8	70 to 90 cotton A and B sewing silk
Silk and general domestic goods	7	60 to 80 cotton A and B sewing silk
Shirting, sheetings, and heavy muslins	6	40 to 60 cotton C sewing silk
Heavy clothing, generally	5	36 to 40 cotton D sewing silk
Heavy woolens	4	D sewing silk
Very coarse denim, drillings	1 to 3	8 to 24 cotton 40 to 60 linen

For Machine Sewing

Very sheer muslins, linens, cambric, etc	Finest	100 to 150 cotton 00 to 000 silk twist
Sheer linen, muslin, fine silk fabrics	Second finest	80 to 100 cotton 0 silk twist
Shirtings, sheetings, calicoes, percales, muslin, all general work	Third finest	60 to 80 cotton A and B sewing silk
Heavy calico, percale, heavy silks, light-weight woolens	Medium	40 to 60 cotton C Sewing silk
Ticking, denim, and woolen goods	Medium Coarse	30 to 40 cotton D sewing silk
Heavy woolen drilling and overcoating	Coarse	24 to 30 cotton E sewing silk 60 to 80 linen
Very heavy material	Coarsest	40 to 60 linen 24 to 36 cotton

Using Your Sewing Machine

OF course you have a sewing machine. If it is one you have had for some time, make sure that it is put in the best possible condition. If it is a new one, give it the care and attention that will keep it in perfect order. If, by any chance, you are thinking of buying a new machine, choose one of the best quality. Such a machine should last a lifetime and even though it may cost a little more in the beginning, it will prove the best possible investment in the end.

The modern sewing machine, with its ingenious attachments, has made sewing a joy. Of course if you have electricity in your home and can have an electric machine or an electric motor for your treadle machine, it will make your machine work easier, but even the modern treadle machine runs so smoothly that a minimum of effort is required.

First and most important in the use of your sewing machine is this: *Study your instruction book.* Every reliable manufacturer provides one with each machine. If you have mislaid yours, get another from your local agent. Study this book until you feel that you understand your machine perfectly. Once you know what it will do for you, and how to use it to get the best results, your sewing will be a pleasure and your machine will be both a servant and a friend.

Nearly every good local machine agency has a special instructor who will help you without charge with any special use of your machine. She will show you how to use the attachments, how to make adjustments, and how to keep your machine in perfect running condition.

It is not intended here to give complete instructions for the care of your machine, because your special instruction book provides that. The following suggestions, however, will help you to locate and correct quickly minor difficulties that may develop in your machine sewing:

If the Needle Thread Breaks,

the trouble may be caused by:

1. Improper threading. (Always pull both bobbin and top thread back out of the way when you start to sew.)
2. Tight tensions.
3. Thread too fine or too coarse for needle.
4. Needle blunt, bent, or set incorrectly.
5. Presser foot not properly adjusted. (In beginning to sew, always have material correctly placed under the presser foot.)
6. Glazed or poor quality thread.

If the Machine Skips Stitches,

the trouble may be caused by:

1. Needle improperly set into needle bar.
2. Needle too long or too short.
3. Needle blunt or bent.
4. Needle too fine for thread.
5. Dust, lint, or threads clogging the working parts.

If the Stitching Puckers the Material,

the cause of the trouble may be:

1. Tight tensions.
2. Blunt needle.
3. Too much or too little pressure on presser foot.

If the Bobbin or Shuttle Thread Breaks,

the trouble may be caused by:

1. Incorrect threading of bobbin case.
2. Tight lower tension.
3. Bobbin wound too tight or irregularly.
4. Bobbin wound too full.

To Avoid Breaking Needles:

1. Use needle of correct size.
2. Use a good quality needle that is right for the machine.
3. See that the presser foot or attachments are securely fastened.
4. Use a heavy needle when sewing with heavy thread on thick seams, or heavy material.
5. Let the feed carry the work along without your pushing it.

Avoid Injuring the Machine by:

Not running the machine with the presser foot down when there is no cloth under the presser foot.

If the Machine Works Heavily,

the trouble may be caused by:

1. Dust, lint, or threads clogging the working parts.
2. Lack of oil.
3. Thread ends caught in the shuttle or bobbin case.

For beautiful sewing machine work:

Be certain that the same kind and size of thread is used in both bobbin and needle. Test your threads by pulling the tension and bobbin threads together. If their tensions are in harmony, the pull on each thread will be the same. A little testing by pulling will reveal which one is tight or loose and which to adjust.

Be sure that the needle is the right size for the thread. If you are in doubt, consult the instruction book that comes with your machine.

Make certain that the needle thread and length of stitch are suited to the material and purpose.

See that the machine is perfectly clean.

Work to have the tension, the stitch, the thread, all in accord so that the seam may flow out from the machine without restraint, straight and perfect in every stitch.

In teaching any one to stitch straight with the machine, mark pieces of paper with straight lines, squares, and triangles for practice work. Take the thread out of the needle and the bobbin out of the machine, and instruct the pupil to practice stitching on the marked lines, turning corners accurately, and keeping even spaces. This will soon train the eye and accurate work will result.

FIG. 1

Always take correct position at the sewing machine—your eyes straight in line with the presser foot. If your position is correct, you will be able to stitch more accurately and with less fatigue.

Never bend over, nor pull the work from the machine as you sew. The machine feeds according to its capacity, and perfect stitching is not possible on a pulled seam.

FIG. 2

Examine your seam when you start to stitch to make sure that stitch, thread, and tension are correct. A little precautionary care will keep your work attractive and save you disappointments.

Beautiful stitching is essential with lovely fabrics and modish patterns. Keep the stitch perfect, the stitching line straight throughout the making of the garment.

How to Handle Fabrics Successfully

FABRIC has a definite responsibility in expressing correctly the lines of a garment; the weight, the texture, the color, all having a part in determining the beauty of the finished product.

Lines that conform to the silhouette of one's figure are suggested for heavy, closely woven fabrics because their weight will not permit them to be made in either full or pretentious styles. It is necessary to press them firm and flat to bring out their real beauty. The weight of the fabric usually makes quantity undesirable.

Just as garments of taffeta and other similar fabrics should be as fluffy and feminine as it is possible to make them, so should tailoring materials be made into tailored gowns or suits that are as subtle in line as prevailing styles will permit.

In using stiff fabrics that more or less stand out from the figure, pay attention to the color. Brilliant, hard colors should be avoided to get the best results. The softer the tone, the softer will appear the garment when worn.

On the other hand, brighter colors may be used in crêpes, soft velvets, and satins, as these materials have a tendency to cling to the figure and thus give a softness of line that modifies the color.

Heavy warp fabrics, such as faille or bengaline, make up well when cut crosswise.

FIG. 1

Taffeta is at its best in garments that express both snugness and bouffantness—for instance, the basque type of dress with full skirt. The fabric is often too stiff to be used in straight line garments. Soft taffetas, however, are adaptable to many purposes.

Dresses of sheer fabrics should have a foundation slip made especially for them, so that the line of the dress will not be broken by the irregularity of the line of the foundation slip, or by the figure.

Light-weight silks, such as crêpe de Chines and messalines, are suitable for lingerie or linings, but usually do not have enough weight within themselves to make lovely dresses. Dresses, as a rule, require either filmy transparency or luxuriant weight to make them expressive of their best.

Knitted fabrics often stretch in making and wearing. Before cutting such materials, it is advisable to hang them up over a door or on a line so that the fabric will relax and the weight of it stretch it out before cutting so that when the dress is actually cut and made, the length and shaping will be approximately correct.

Avoid using too many kinds of material in one dress, as for instance, velvet, taffeta and charmeen. Do not use silk and cotton, or cotton and linen together, unless you are positive that the combination is appropriate.

Velvet, because it is silk and because of its sheen, is better to use with flat crêpe or with Georgette crêpe, which has absolutely no sheen and is soft and limp enough to give way entirely to the prominence of the velvet.

Avoid using voile with Georgette, satin with taffeta, serge with cheviot, calico with gingham—such rarely, if ever, make good company.

When heavy deep-colored material is used for the body of a dress, and lighter weight sleeves are desired, avoid having the sleeve material too thin. For instance, do not use chiffon — a fairly heavy quality of Georgette is better.

Select material for collars with care. A safe plan is to decide whether the purpose of the collar is to give a "light reflection" to the face, to soften the neck line, or to serve as a trimming or definite fashion feature. Find your reason, then you will invariably use the correct material.

Becomingness comes before Fashion always, yet both are vitally essential to a happy expression of intelligence and appreciation of the beauty and purpose of dress.

Materials with a definite sheen, such as satin or velvet, that do not cling to the figure, should not be used for stout figures. They increase the appearance of size and do not make a graceful dress for a figure of "the larger" type. Dark blue and flat black crêpe, or Canton crêpe, or soft, firm wool serve best for dresses for "larger" or stout figures.

Never use metallic cloth crosswise that has a definite weight lengthwise. It will stand out unattractively if you do. Avoid, also, crosswise lines in fabrics that have a definite design.

In practically every instance cut so that the nap extends up. This is especially desirable with velvet.

Some wools have a little different color cast when cut on opposite lengths, so notice this carefully before cutting to make sure that all pieces are cut to run the same way in the garment.

As a rule, avoid heavy trimming on light weight fabric. Textures should harmonize or have merit in contrast when used together.

The Fitness of Fabrics

Velvet may be used to trim wool, but wool should never be used to trim velvet. There is a law of fitness demanded by fashion to which one must be alert if successful garments are always to be made.

Velveteens and corduroys are more often used for children than for grownups. Corduroy, however, is suitable for sports wear and for bath or lounging robes. Fine striped ginghams, or those in inconspicuous design and of soft texture, are desirable for stout figures.

Ginghams in large plaids and checks are best suited to school girls.

Gingham can often be cut on the bias for interest and variation.

Frocks of fine cotton grow in favor continually. Their beauty of texture and design make them appropriate for many purposes.

A dress pattern suitable for Georgette may also be made of voile, chiffon or batiste. One suited to charmeen, Poiret, serge, or flannel, may also be made of cotton, suiting, or dress linen.

Designs suitable to taffeta may be used for organdie, crisp gingham, and fine cambric.

If tailored dresses are more becoming, choose for them firm, good quality wools, such as charmeen and Poiret; heavy crêpe de Chine, and Canton, heavy Georgettes, non-crushable dress linens, and cotton suitings that are soft and pliable.

Avoid bulky trimmings on heavy fabrics.

Keep yourself well posted as to style tendencies. Buy what your pattern calls for in fabric. Invariably it will direct you to modish fabrics that will be wholly in keeping with fashionable requirements.

Materials have a character all their own, each yielding best to treatment especially devised for it. To get the very best results, one must respect a fabric and feel that it fits the purpose for which it is used. Any material worth making up deserves your best in effort and attention, especially to the little details that often make for success or failure.

Cotton, linen and wool fabrics receive moisture and pressing in the process of manufacture and, as a result, yield to both naturally and with benefit in the handling.

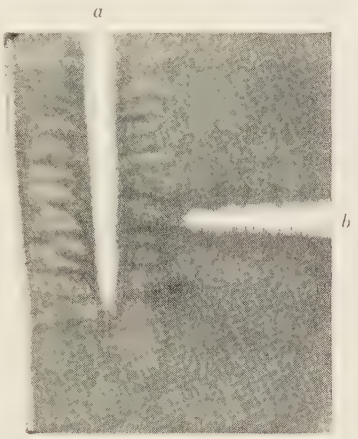


Fig. 2

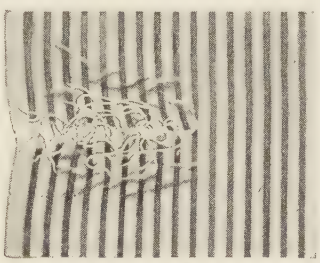


Fig. 3

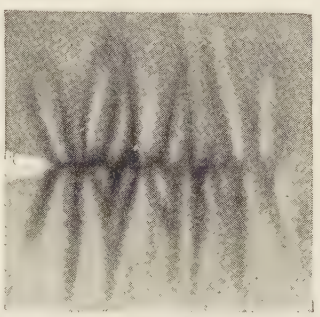


Fig. 4

Fig. 5

Silk has its own sheen and neither water nor heat will improve it. Wash silks, however, yield happily to pressing, and seams and finishes are improved by it, provided the iron used is not too hot.

Straightening Fabrics

Before shrinking, pressing, or cutting are done on any fabric, straighten it with the warp as much as possible. All material is woven straight, but sometimes it is printed or rolled crooked in finishing.

Some fabrics can be torn to straighten. Others, especially printed fabrics, should be stretched and pulled as much as possible to get them straight, as shown in Fig. 1. It is quite as necessary to have the grain of the fabric running right in a garment as it is to have pattern seam lines cut correctly.

Be sure that the material is one that will tear without being disfigured or injured. Fig. 2 shows, at *a*, how cotton material tears ordinarily on a lengthwise thread; *b* shows crosswise tearing which is usually easier, the warp thread being a little softer than the woof.

The Advantage of Tearing Fabrics

Materials that have an even warp and woof thread should be torn whenever possible. For instance, ruffles of fine nainsook, or of crêpe de Chine should be torn rather than cut. Tearing has two advantages—it straightens the material and is quicker than cutting.

For crosswise tearing clip the selvage its full depth of the selvage. Always jerk the material quickly, that is, tear quickly and at a long stretch, as there must be enough strain to break the thread rather than to pull it.

In using materials that you are in doubt about tearing, tear a little space on the end before tearing into the body of the piece. You will soon learn which fabrics can be torn and which cannot.

Fig. 3 shows an example of the difficulties met with in tearing a fabric with a definite warp thread.

Some materials, such as linens and fine voiles,

that do not tear successfully, need to have a thread pulled to straighten them and as a guide in cutting, as in Fig. 4. To pull a thread, if on the crosswise, clip through the selvage, pick up the loose crosswise thread and pull it gently. Pull with the right hand and allow the left hand to ease the material down on the thread, thus allowing it to pull out without breaking. When the thread is pulled completely out, the open space will serve as a guide for straight cutting.

Marking a True Bias

To determine a true bias, fold the material diagonally, corner to corner, or with the crosswise edge parallel to the lengthwise edge, as shown in Fig. 5. Then cut on the bias diagonal line, slipping the scissors inside the fold for cutting.

Shrinking Cotton and Linen Fabrics

Every cotton or linen fabric should be shrunk before cutting. The growing appreciation of fine dress cottons and linens, their beauty and character when properly handled, make it the more desirable to shrink such fabrics in advance. This insures the perfection of fit and finish that distinguishes well-made dresses.

The simplest and easiest method of shrinking is to lay the cloth flat in the bathtub. Leave it in the original folds, cover with cold water and let it soak for several hours.

Do not wring or twist it when taking it from the tub. Bring it up on the side of the tub and press out as much water as you can with your hands, rolling the fabric as you do this, the rolling helping all the while to eliminate the water. Be sure there are no wrinkles.

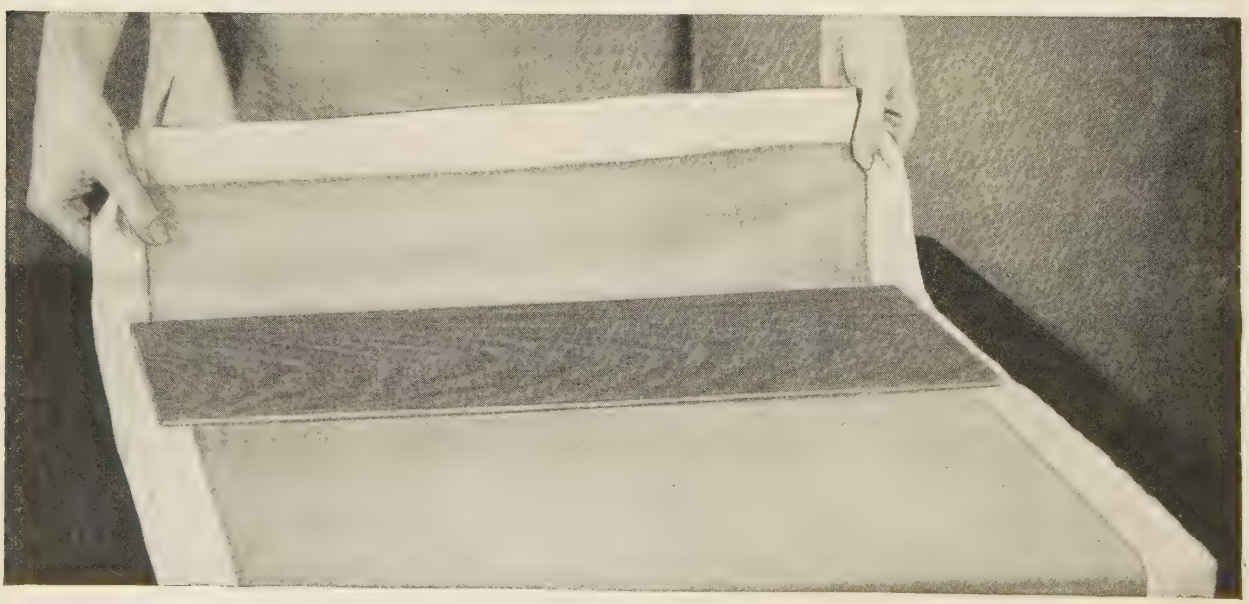
Cover the clothes-line with a cloth. Hang the fabric over it still folded. Put a piece of cloth under each clothespin before pinning, to prevent marks forming on the fabric. Let it hang in the shade until perfectly dry. In this way the cloth will dry smoothly and ironing will not be necessary. Shrinkage occurs, not while soaking, but in the drying which, for that reason, should be slow.

Fig. 6

Shrinking Woolen Fabrics

Practically all wool is shrunk in its manufacture, but seems to relax when rolled. In handling it, therefore, better results will be obtained in the making of woolen garments if the material is shrunk first. The process is very simple and takes such a little time that it is well worth the effort.

Use a thin piece of board ten inches wide. (Material that is folded may be shrunk in the fold, that is, without opening it up.) Put a clean cloth around the board, wet a piece of muslin in clean water, wring it out, and lay it on the table. Lay the material over this and then with the board roll the material and wet muslin together, as shown in Fig. 6, smoothing out every wrinkle as the rolling is done. Let the material stand eight or ten hours, or over night; then unroll it, put a piece of clean cloth over the top of the door, hanging the shrunken material up evenly over it. In this way it will dry out perfectly, be free from wrinkles, and will not require pressing before cutting.



How to Make Seams and Finishes

IN stitching seams, always take care that the machine stitching is not tight. Seams should be as elastic as the cloth itself so that they may be practically invisible when carefully pressed.

Always test the machine stitch on a scrap of cloth before starting to sew in order to insure perfect seams. Both the needle and stitch should be considered.

Use a newspaper under all sheer fabrics to prevent drawing.

Silk thread is more elastic than cotton and is necessary in sewing silk and woolen fabrics.

Seams in Woolen Materials

Such materials as fine serge, challis, broadcloth, charmeen, and fine twills, especially flannels, which do not fray easily, may have the edges of plain seams finished by overcasting or pinking. Materials that fray quickly should have the edges of plain seams bound with light-weight silk seam binding, ribbon, or silk bias binding. If seam binding or ribbon is used, hold it very easy on the seam so that the seam is not tightened at any place.

Tailored seams may be used as the only trimming on a garment. In such cases they must be very perfect in every particular, and must be not only similar but kept in balanced proportions.

Seams in Silk Materials

Plain seams are usually employed in silk, but the method of finishing varies according to the kind of silk used. The usual methods are:

Trimming and overcasting the raw edges either by pressing the seams open and overcasting each edge separately, or by overcasting them together, or by turning one edge back once and sewing the turn with one row of running stitches.

Pinking, or notching, the edges of silks that do not fray, such as taffetas.

Turning the edges toward each other and sewing them together by machine or hand as in an imitation French seam.

Binding with seam ribbon or bias binding, either singly or together, the edges of silks that fray easily, as do some satins and novelty silks.

Tiny French seams are appropriate in the lighter-weight silks, such as Georgette and crêpe de Chine, as are also whipped seams, which are made by stitching the seam, trimming to ¼ inch, and then overcasting the edge with many close stitches.

Seams in Net, Lace, and Chiffon

French seams are commonly used for these materials. Where a very inconspicuous seam is desired it may be basted as a plain seam and a row of machine hemstitching applied on the line of basting. Then the material may be trimmed very close to the hemstitching, or if an especially invisible seam is desired, the hemstitching may be cut as for a picot edge. In case the seam line is to be emphasized as a trimming feature, the seam, after being basted, may be pressed to one side and the hemstitching done on the right side of the garment. The edges remaining on the wrong side of the material are then trimmed close to the hemstitching.

If hemstitching is not available, stitch on the seam line with the sewing machine, using newspaper underneath to prevent drawing. Trim the seam close and whip it down as for a whipped seam.

Seams in Washable Materials

Because of the variety of wash materials, various kinds of seams may be used, depending on the nature of the material.

French seams are used also in sheer materials, where a dainty, substantial seam is desirable, rather than a tailored finish. They may be used in the seams of skirts, shoulders, under arms, sleeves, and armholes of blouses and dresses.

Imitation French seams may be used in any place where French seams would be appropriate.

Felled seams are used in tailored blouses and dresses wherever a substantial flat seam is desirable or the double row of stitching is used as a trimming feature.

Plain seams are less successful in light weight wash fabrics than French and felled seams. However, if the material, such as some ginghams, suitings, and linens, is firmly woven and too heavy to warrant the use of French seams, plain seams may be used and the edges finished by overcasting. In the case of ratine, which frays very easily and yet is too heavy for French seams, plain seams are made and the edges finished by being bound separately with light-weight cotton or silk, or the seams are pressed open, stitched on the outer edge by machine, and then the stitched edges closely overcast, the edges kept entirely free all the while from the dress so as not to be caught at any place.

Hemstitched seams, as described under seams suitable for net, lace, and chiffon, may be used on dainty wash fabrics that will not receive severe strain.

Selvage Finish

In many cases, the selvage may be used as a finish for edges that are to come on the right side of a dress, unless they differ greatly from the material or have the trade name of the fabric woven in them. In such a case, narrow, slip-stitched hems, facings, or bindings must be provided or the edges picoted. Often a ribbon may be stitched over a selvage where it is used as a tier or ruffle, making a quick and satisfactory finish.

Lace and Crocheted Edge Finish

For silk, cotton, or linen, a narrow lace edge makes a very good finish. For a woolen fabric, a crocheted or blanket-stitched edge in yarn is desirable when favored by Fashion, as it makes a good finish and enhances, rather than makes heavy, an otherwise awkward edge.

Pressing and Steaming Seams in Wool and Velvet

In making seams in wool and velvet, always use silk thread. It is more elastic than cotton and blends into the fabric better. Have your machine stitching perfectly free from oil and lint, a perfect needle, and a stitch that is just right in length. Stitches that are too long are not attractive in a garment, while those that are too short hold the seam too tight.

FIG. 1

Lay the Pieces for the Garment Out Smooth for Basting

In basting a garment together, lay the material out perfectly smooth on a table. Pin the seam edges together on a flat surface so as to obtain a straight even seam line. Keep your basting stitches straight and averaging 3/8 inch in length. After the garment is fitted and all necessary adjustments made, proceed with the machine stitching. Stitch inside or outside the basting line according to the lightness or looseness of the garment. Begin your stitching at the neck for the shoulders and at the underarm for the underarm seam. Stitch as straight as you can, and stitch as easily as possible. Never jerk or pull a seam in stitching. Let it run under the presser foot as easily as possible so that it will be very smooth and perfect.

Press Every Seam Before It Joins Another One

To achieve smart tailored effects make it a rule to press every seam before it joins another in a garment. In the pressing, use a moderately hot iron, never a scorching hot one. Press by lifting the iron over the garment, as in Fig. 1, rather than by putting pressure on the iron as in ironing a linen tablecloth.

Pressing Darts and Sleeve Seams

Always press darts upward, dampening the seam moderately with a perfectly clean, damp cloth "half wrung" out of warm water.

To press a sleeve dart or seam, as shown in Fig. 2, wrap a towel around a rolling pin or long glass bottle. Slip this inside the sleeve so as to press without making a crease in the sleeve. Dampen each seam first by dipping the tips of the fingers in water and then running them along the seam. When the seams are evenly dampened, lift the iron gently over them so as to have perfectly flat seams. Careful pressing helps in blending a seam together, and making it inconspicuous.

Pressing Armhole Seams

As shown in Fig. 3, there is usually considerable fulness to be shrunken out. So put the sleeve over the end of the ironing board, as shown. Dampen the seam and press very stingily, pressing out from you rather than forward. Dampen and press until every wrinkle and surplus bit of fulness disappears, so that the armhole seam is as smooth and even as are the underarm or shoulder seams, as shown in Fig. 3. The armhole seam should always press in toward the garment. After it is pressed, it is advisable to clip the seam edge every few inches that it may lie perfectly flat. Then overcast the edge, and lastly press the seam again after the garment is finished.

FIG. 2

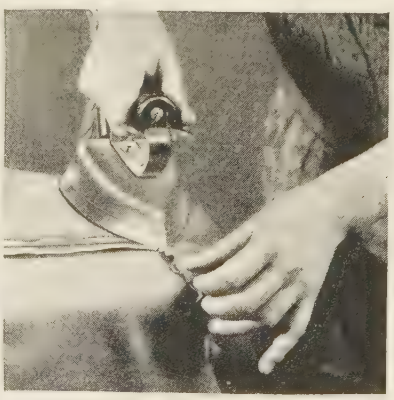


FIG. 3

Steaming Seams in Velvet

Panne or flat pile velvet can be pressed the same as wool, provided you take the precaution to brush the nap and to press *with* the nap rather than against it. Pile velvet or velveteen needs to be steamed, as shown in Fig. 4. To do this, turn a hot iron on end, put a damp cloth over the face of it, then lift your velvet seam over the steam until it is steamed perfectly. Lift away from the steam the instant there is enough moisture to wet the velvet. Keep your fingers working on the wrong side to avoid finger marks showing on the surface.

FIG. 4

Essential Needle Stitches and Seams

Knot the End of the Thread

KNOT the thread by twisting it over the first finger of the left hand, as shown in Fig. 1. Make the knot very neat and tiny, pulling it into the fabric when you start to sew. Then, if running stitches are to be made, take a tiny backstitch for security.

FIG. 1

Always Use a Thimble that Fits You

that is light in weight, and is entirely comfortable. Work to develop a natural position of your hands for sewing. (Figs. 2 and 3). Your fingers must aid you in many ways in doing fine sewing, smoothing, creasing, and turning the material. So keep your hands in good condition and immaculately clean so that they may serve you well in all your sewing.

If your hands perspire easily, dust them with French chalk, as you start to sew. This will allow the work to move more quickly in your hands, and it will also protect it.

FIG. 2

Running stitches are the most used of all stitches—for sewing plain seams, for dainty hand sewing, and for gathering and basting. Fine running stitches require a fine needle. For instance, a No. 10 needle should be used with size 100 thread. For running stitches, choose a long needle, but one that is very slender; then take up seven to ten stitches on the needle, as shown at *a*, Fig. 4, and pull them through. This makes the work progress quickly and insures even stitches and a straight line, as the needle itself aids in keeping the sewing line straight.

In sewing, acquire the habit of always slipping the edge next to you down $\frac{1}{16}$ inch. This insures neater work, a more accurate and a flatter seam.

Even Basting Stitches

as at *b*, are made the same as running stitches, except that they are longer, their length measuring from ¼ to ½ inch. Use a knot in beginning your basting but never a back stitch, as of course the basting thread must be removed when replaced with permanent stitching. Basting is seldom used on hand-sewed seams as one can keep the seam together accurately with pins without basting when handling it for a running stitch. Basting is a great safeguard in particular machine work and very necessary with wool garments or any materials that stretch or that are inclined to pull under the presser foot, such as velvet, crêpe, satin, or chiffon.

Uneven Basting

This stitch, as at *c*, is used merely to hold two pieces of material together for stitching or handling. The stitches are practically twice as long as for even basting.

Because of the speed possible with uneven basting, it proves a real convenience to the woman experienced in handling materials.

FIG. 3

Diagonal Basting

This basting stitch, shown at *d*, serves much the same purpose as uneven basting but is used to keep materials from slipping, to hold the facing in a coat or a skirt, or a lining in a sleeve until it is felled in, that is until it is permanently secured. Its simplicity makes it very easy to do.

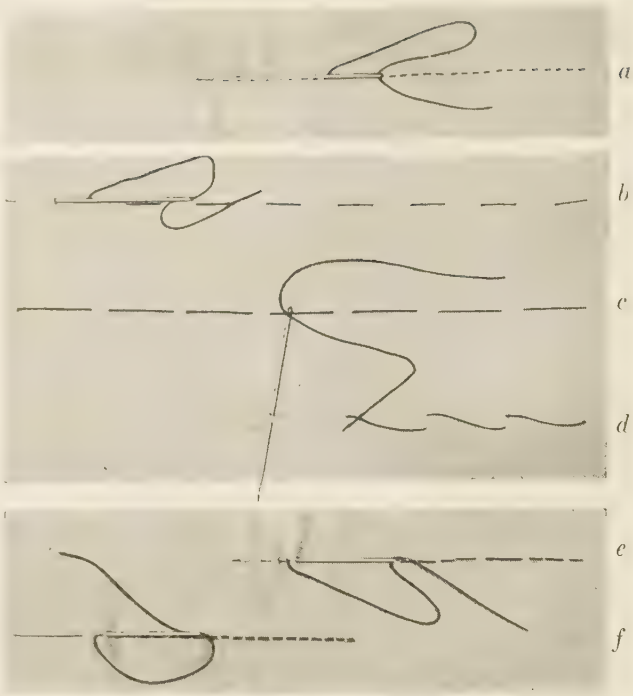


Fig. 4

Combination Stitches

Combination stitches, as shown at *e*, are the same as running stitches except that every three or four stitches a backstitch is taken. This stays the seam, prevents the thread from catching and pulling out, and is in many ways satisfactory.

Backstitching

For very secure seams, a backstitch is sometimes used, which means that you take a short stitch on

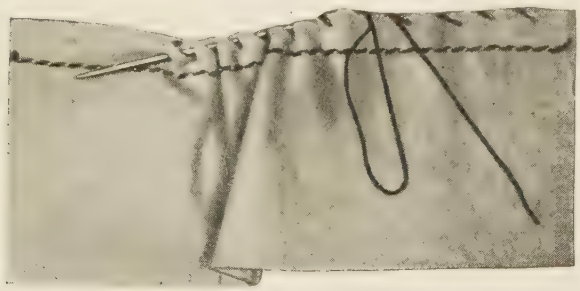


Fig. 5

the top, as at *f*, and a stitch twice as long on the under side. This will make the seam appear as a machine-stitched seam on the right side and will be

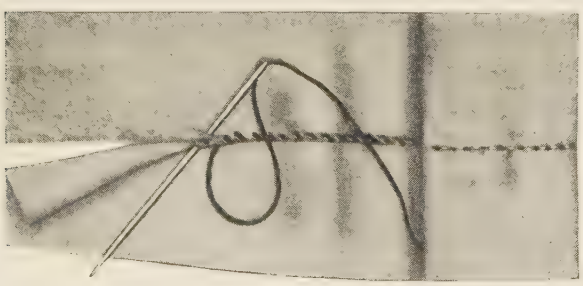


Fig. 6

practically as secure, but it will require, of course, a great deal more time to make.

Overcasting

Overcasting is used as a finish for seams. On heavy materials, such as wool, take one stitch at a time. On light-weight materials, you may take a number of stitches on the needle at one time, as shown in Fig. 5. In this way the work progresses rapidly and at the same time makes a very nice finish. Always overcast seams in bulky material, or in material that ravels easily. The more the material is inclined to ravel, the closer the stitches must be. Never allow your overcasting thread to draw tight; rather, let it be very easy.

Overhanding

Overhanding is used to hold two selvages together, or two edges where a very secure seam is desired. See Fig. 6. The stitch is taken over and over,

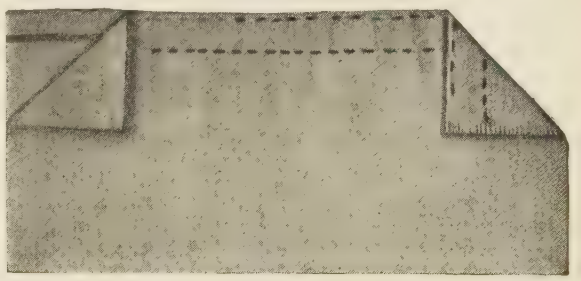


Fig. 7

directly in the extreme outside edge of the selvage. It is never used where overcasting will do because

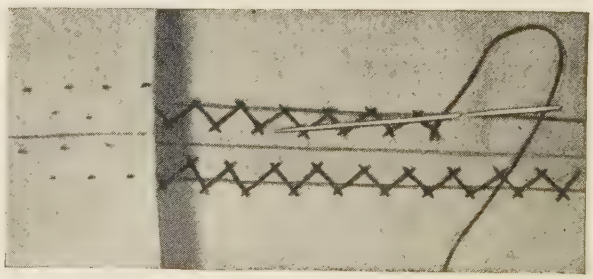


Fig. 8

the latter works up much more quickly. The basting thread is removed after the seam is overcast and then the seam is pressed, when it should appear perfectly flat.

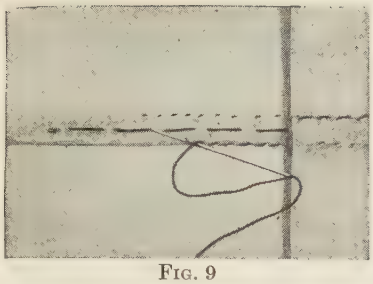


Fig. 9

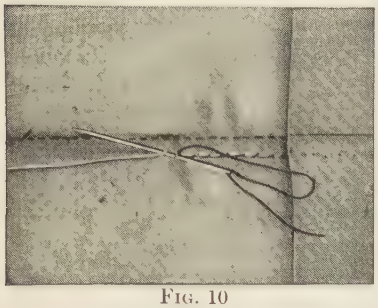


Fig. 10

Hand-turned Seams

Often in material such as Georgette, voile, or other sheer fabric, where two rows of machine stitching might tighten the seam, a hand-turned finish is used in preference to a French seam. For such a seam, stitch on the pattern or seam line of the garment, as shown in Fig. 7. Then turn the edges of the seam to the inside and hold them in place with running stitches. This seam finish is desirable for materials with definite designs.

Catch-stitching

Catch-stitching is used chiefly on flannel. Its practical purpose is to hold the raw edges of a seam very secure and flat. To do catch-stitching, proceed as in Fig. 8 and take the stitch backward each time, thus crossing it in the process of going forward. Catch-stitching is used by many in fancy work, it being a simple form of cross-stitch.

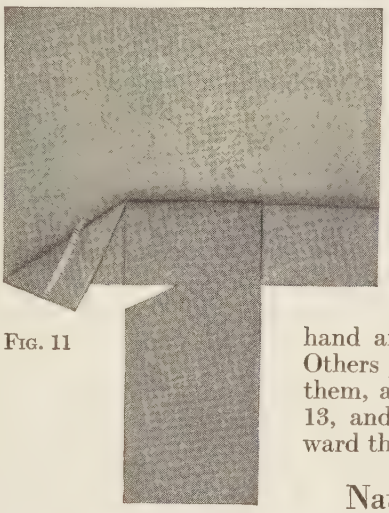


Fig. 11

Flat Fell Seam

Often where durability is desired, the seam is stitched on the right side, the surplus of one seam trimmed away, as shown in Fig. 9, then the wide edge is turned under and hand felled or stitched down, as shown, thus giving a substantial seam. This is particularly good when machine-stiched for men's shirts, pajamas, and children's underwear.

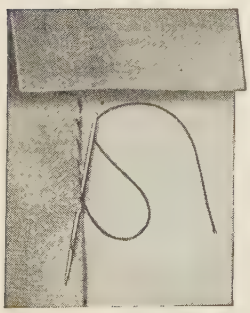


Fig. 12

English Fell

Sometimes a very flat hand fell is desired, one that will give strength to the joining without bulk or stiffness. In this case an English fell seam is used, as shown in Fig. 10. This is made by lapping the stitching lines of the seam directly over each other, and basting these together to hold them accurately. Then the raw edges on each side are trimmed away and the edges are whipped down on each side, thus making no right or wrong side to the seam.

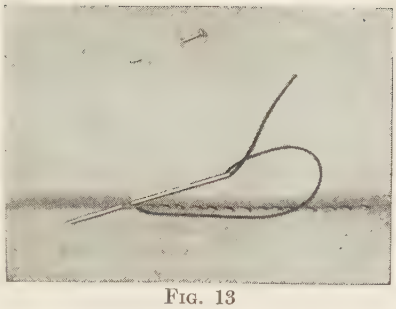


Fig. 13

Turning Hems

Usually a hem is turned the width of the hem measured, and the edge that is to be turned under allowed for, as in Fig. 11. The hem is then marked evenly the full width by means of a pasteboard marker, made as shown, and basted or pinned in position for whipping, overhanding, or slip-stitching according to the purpose of the hem. Measuring and turning hems is shown on page 56.

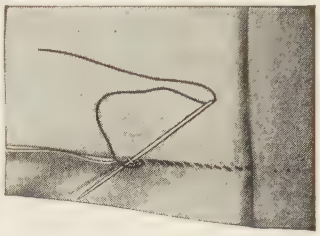


Fig. 14

Hemming Stitches

Hemming stitches are made in several ways. Some prefer to put the hem over the forefinger of the left hand and whip down toward them, as in Fig. 12. Others prefer to hold the material and hem toward them, as in Fig. 13, and sew toward the left.

Napery Hems

The napery hem is shown in Fig. 14. This is really an overhanding stitch worked slanting on the wrong side and straight on the right. The stitches are made very close together and very firm, so that when laundered the hem will be very flat and appear practically the same on both sides.

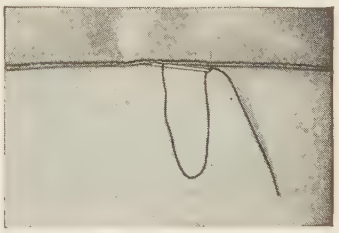


Fig. 15

A Slip-stitched Hem

The third method is slip-stitching, as in Fig. 15, used for skirt hems where the stitches should not show from the right side. To make, first stitch the turn of the hem by machine, baste the hem in and then slip-stitch it. To do this, hold the hem from you, and slip-stitch the skirt to the hem with easy stitches, taking up a scant bit of the skirt and a firm full stitch in the hem.

Making Seams in Garments

SEAMS are used for shaping and for obtaining correct proportions, but unless it is desired to emphasize them as trimming, they should be made as inconspicuous as possible. This is done by making them perfectly, holding the two pieces together easily but accurately while they are stitched so that neither is the least drawn or gathered.

A Plain Seam

The plain seam, as shown in Fig. 1, is most frequently used. It is often stitched, pressed open and overcasted, as in Fig. 2. If the material is very light in weight, the raw edges may be turned in, as in Fig. 3, and held together with hand or machine stitches.

FIG. 1

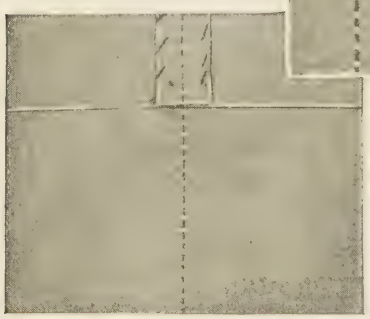


FIG. 2

French Seams

French seams are frequently used for sheer fabrics where daintiness is essential. They are usually made from ⅛ to ¼ inches deep. As shown in Fig. 4, the seam is stitched first on the right side, the raw edge is trimmed close to the stitching line, as at *a*, then another seam is made on the wrong side, as at *b*, which conceals the first seam completely.

Imitation French Seams

Such seams, as shown in Fig. 5, are often made in materials where, as in notching embroideries or lace, it is best to stitch on the pattern or seam line rather than to turn the raw edge to the right as for a French seam. To make a seam of this kind, trim one edge away, as shown at *a*, lap the deep edge over, as at *b*, and stitch or fell it down. Fig. 6 shows the seam trimmed the same as Fig. 5, but with the material opened out and the seam stitched flat as for a flat fell.

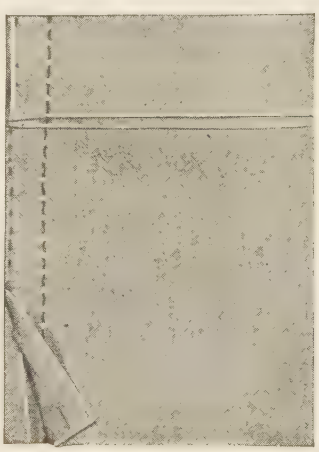


FIG. 3

Making Garment Seams

All patterns allow ⅜ inch for seams. This is ample for plain or French seams. Sometimes in ready-to-wear dresses that are to be altered for customers, seams are made larger than regulation, but this is never necessary where a pattern has been purchased according to measurements. Practically the only material for which more than a ⅜-inch seam is desirable is a light-weight ratine or silk jersey where the material not only stretches but ravels seriously.

In putting material under the presser foot of the machine never allow anything such as shears or pin cushions to be in the way. Keep the path clear so that as much of the seam as possible can lay out flat. Always hold the material, if heavy, so that the weight of the garment will not pull it in stitching. Machine stitching should flow along easily without any hindrance in order to be straight, even and beautiful. When seams meet seams, as in Fig. 7, as much as possible of the surplus material should be trimmed away to avoid bulk in the seam. A sufficient amount should always be left to give a secure seam, to cause it to balance itself properly, and to insure it against pulling out, but overlapping edges are sometimes bunglesome unless the precaution is taken to trim them very neatly and to secure all edges by overcasting or fine whipping stitches. Careful "thinning or blending" of seam joinings is a real aid to satisfying results. Tailored clothes especially demand perfection in seams.

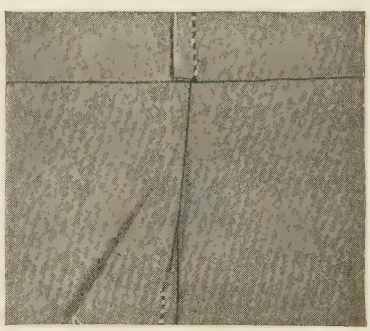


FIG. 4

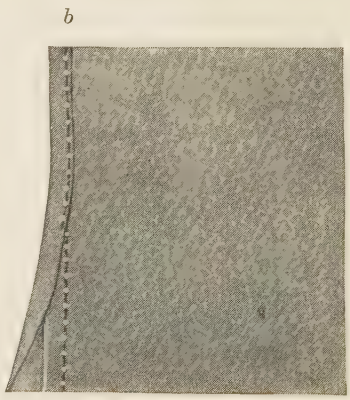


FIG. 5

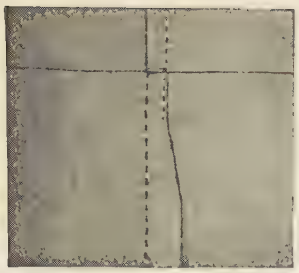


Fig. 6

Easing Back Shoulder Seams

In all patterns, the back shoulder seam is cut a little longer than the front. This is done to insure the correct fitting of the garment across the chest and over the shoulders. Never make the mistake of trimming the surplus, but ease it in, as shown in Fig. 8, making sure that no creases form by holding the fullness easy. When the seam is stitched and pressed open, the seam line should be perfectly smooth but at the same time have a desirable shoulder shape.

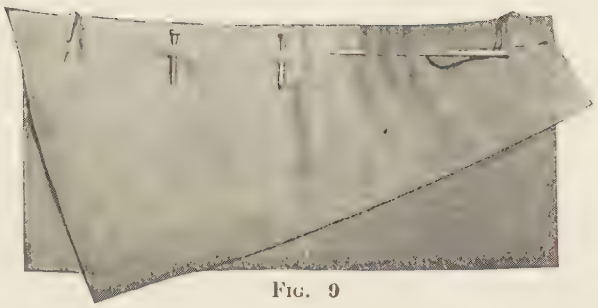


Fig. 9

Joining a Bias Edge to a Straight Edge

Often it is necessary to join bias and straight edges in a seam. If one stretches or fulls, the seam is unattractive. To guard against this, place the bias edge on top of the straight edge and place pins crosswise about one inch apart, as shown in Fig. 9. If you pin carefully, allowing the material to lie flat and easy, the seam will be smooth when basted, stitched, and pressed.

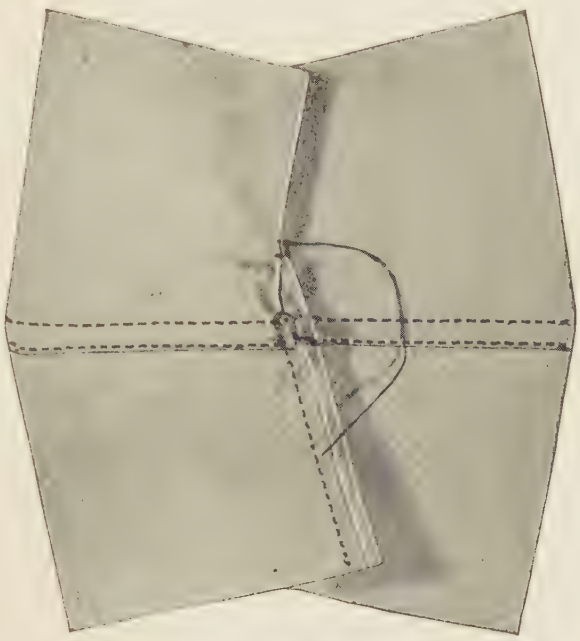


Fig. 7

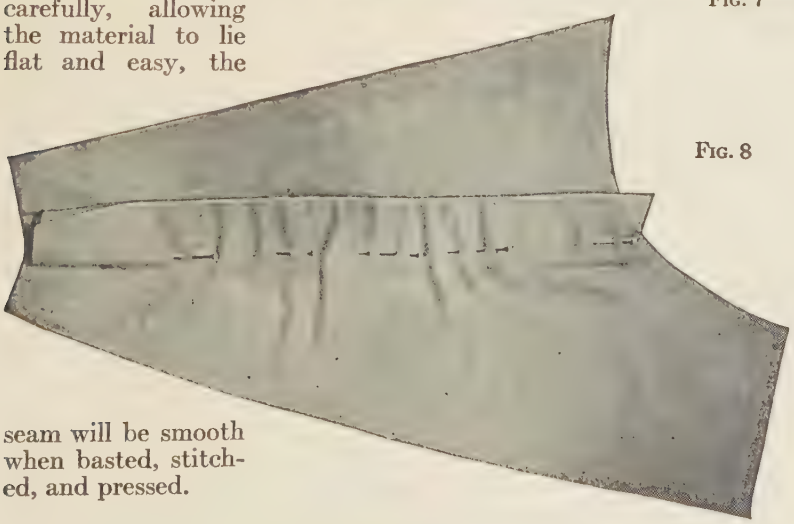


Fig. 8

seam is pressed open, clip the edge that extends over the full part to give the desired ease.

In stitching seams in a garment that has been basted for fitting — for instance, in a dress where a flounce is added to a skirt— clip the side seam bastings enough to allow the flounce seam to be stitched in its entirety and thoroughly pressed. Rebaste the section of the side seams, then stitch, beginning at the armhole and stitching down. The reason for this is that if there is any stretch in the seam it will come out at the bottom where accuracy is not so necessary as at the armhole.

Never "cheat" in making a seam joining. Always allow edges to come together easily and naturally. Blend your edges and joinings, but never pull or draw them. Ugly joinings will mar the beauty of dresses just as in furniture or woodwork. A good craftsman knows his material, the precautions necessary in handling each kind, and, as a result, is successful.

Easing in Gathered Fullness

Sometimes when a dart is not necessary, yet a little fullness is desired over the bust, the fullness is allowed in the side seams just below the armhole, as shown in Fig. 10. To do this, gather the fullness as indicated by the notches, using two rows of gathers, as shown. Then baste and stitch. If the

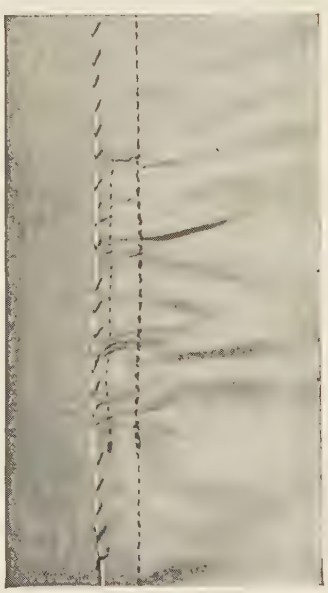


Fig. 10

The Art of Tailoring Seams

TAILORED seams are used on silk, linen, wool —all fabrics, in fact. They need, first of all, accuracy, for, to have the perfection that entitles them to be called tailored, they must blend in with the fabric and run absolutely true in line. Jagged, irregularly stitched and carelessly pressed seams are not worthy to be classed as tailored.

Skilful tailoring always arouses our admiration, for, like many things apparently beyond our comprehension, it appears to be accomplished with difficulty. Still there is no mystery about it. Straight, even edges, straight stitching, much basting and cautious pressing will produce the kind of tailoring that every one aspires to have.

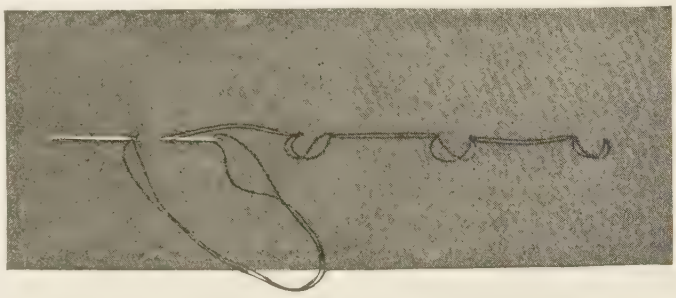


FIG. 1

Some seamstresses prefer, in order to stitch a true line, to make the line with chalk, using a ruler or line as a guide. Some use this method in marking for joinings; others prefer to make tailors' tacks, as shown in Figs. 1 and 2. The purpose of such tacks is to leave wee bits of thread along each seam line so that exactly the same line will be followed along each edge. For this reason, a double and fairly heavy thread is used, and always two thicknesses of material.

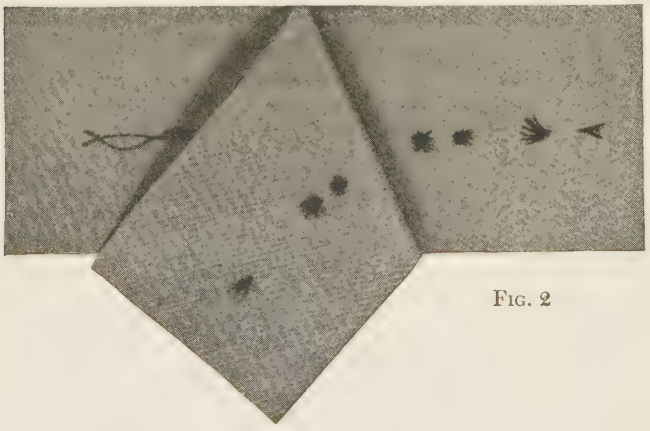


FIG. 2

There are different ways to make tailors' tacks. Some prefer to make two running stitches, then a loop stitch large enough to slip a finger under, then two more running stitches, and so on. Others use the method shown in Figs. 1 and 2. That is, they take a back stitch, leaving a loop, then a long straight stitch, then clip each long stitch, separating the material, and then clip the loop stitches, which will make the tacks on the inside appear as in Fig. 2.

Always take the precaution to baste seams in wool—in any material, in fact, that has a nap, a rough surface, or a very slippery surface, which might cause the material to hold or slip, making one edge tighter or looser than the other.

Avoid stretching a seam as you sew. Also avoid long machine stitches. When a seam is allowed to feed easily under the presser foot, a right amount of thread is used in the stitching to make an elastic and easy seam. If the seam is stretched in stitching and all the "give" in the stitch stretched out, the seam may be tight or the stitching line may break when the seam is pressed.

The reason why tailors like wide seams in wool is that the width helps the seam to appear flat and also keeps the seam from stretching.

When the material will allow, notch a plain seam, as shown in Fig. 3. This finish will give the smoothest seam of all.

Next best to notching is overcasting, with loose, easy stitches, the edges of seams that might ravel.

Bound seam edges, as shown in Fig. 4, are advisable for materials that ravel greatly. To do this, cut true bias binding ¾ to 1 inch wide. Stitch or baste the edge of the binding to the edge of the seam, then turn the bias piece and stitch through, as shown in Fig. 4, leaving a raw edge under the seam turn and a bound edge on the right side.

Tucked Seams

In tailored garments of wool, firm cotton, linen or silk, tucked seams, as in Fig. 5, are often used. To make such a seam, allow a seam ¼-inch wider than the ⅜-inch seam called for on the pattern.

Baste on the seam line; then, instead of pressing the seam open, press both to one side. Stitch from the right side the desired width for the tuck, which is usually ¼ to ⅜ inch wide. Thin the seam by trimming the inside seam edge away to within ¼ inch of the stitching line. This will make the pressed seam appear less bulky.

Thinning or "blending" seams is an art produced by all good tailors. It means merely trimming the edges of seams, where two or more come together, so

FIG. 3

that no two raw edges come even. This practice makes neat work and avoids visible seam line marks on the right side.

Welt Seams

Welt seams, such as shown in Fig. 6, are used on many types of tailored garments. To make them, first stitch on the seam line, trim the inside edge away to within ¼ inch of the stitching line, as at *a;* then, with the fingers, press the top edge *b* over in perfect line with the stitching line. Baste this edge flat, then stitch, as at *c*. The object of a welt seam, aside from having a straight stitched line, is to make sure that there is no overlap on the welt edge.

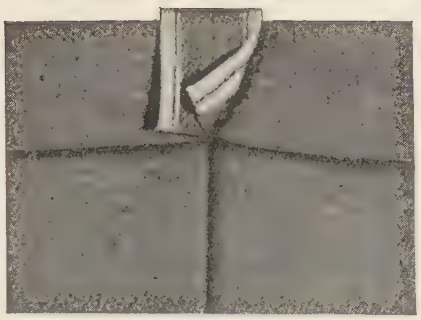


Fig. 4

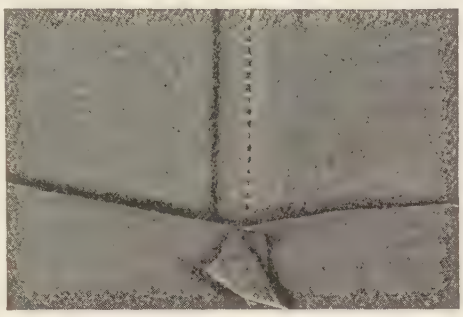


Fig. 5

Double-stitched Welt, or Imitation Strap Seam

This is made the same as a welt seam, but with a second row of stitching applied to the welt edge, as shown in Fig. 7.

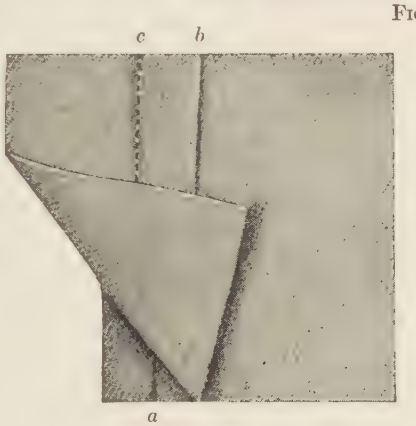


Fig. 6

Fig. 7

A Slot, or Open Seam

The slot, or open seam, serves chiefly as trimming and is used extensively for that purpose. Proceed as shown in Fig. 8 for making. First baste the seam, using close, even basting stitches, then apply a strip ¾ inch wider than the pressed open seam, and cut on the same grain as the seam edges, if possible, so that the "give" in the material will be the same. Baste the lengthwise center of the strip directly over the seam, using diagonal basting stitches. Next, stitch from the right side, stitching on each side an equal distance from the seam edge. When the basting in the seam is removed, a slot or open seam will have been made.

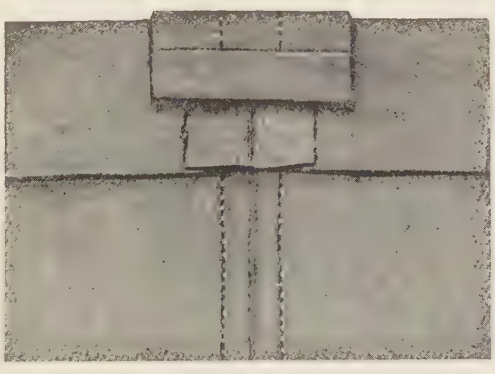


Fig. 8

Other Seams

A single stitched seam is a plain seam pressed open and a row of stitching made ⅛ to ⅜ inches on each side of the seam line.

A double-stitched seam is made by adding two rows of stitching on each side of the seam line. For a double-stitched seam, where the broad effect is desired, a seam allowance of ¾ inch should be made in cutting so that there will be sufficient seam allowance to extend back and support the stitching.

A cord seam is made the same as a welt, except that the stitching line comes ⅛ inch from the edge rather than ¼ or ⅜ inch, as in a welt. For a definitely corded edge, a cord may be inserted inside the stitching line, or a corded piping may be applied in a plain seam.

A braid or ribbon bound seam is made by first binding the overlapping edge. Then it is lapped over the adjoining edge and stitched to position. The raw edge of the under edge is notched for flat unobtrusiveness. Such seams are usually made on broadcloth or firmly woven fabrics that do not stretch easily.

Soft materials are better finished with plain seams. Tweeds, broadcloth, cheviots, and heavy, firm fabrics carry stitching very well.

Making Bias Strips and Bindings

BIAS strips are used in many ways in sewing, the chief uses being for flat trimming, for binding, and for finishing.

Essentials in Cutting a True Bias

There are two essential points to observe in using bias strips: First, cut them on a true bias; second, apply them without stretching.

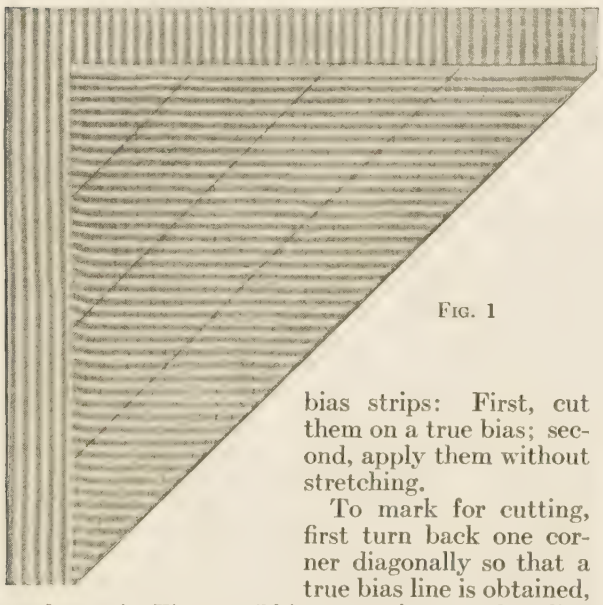


Fig. 1

To mark for cutting, first turn back one corner diagonally so that a true bias line is obtained, as shown in Fig. 1. This crease is your first line and from it mark with a ruler as many strips of the desired width as you need, remembering as you mark and cut that evenness is necessary to perfectly finished work.

Using Small Pieces for Bias Binding or Bands

Often in using bias strips, only a small piece is available—for instance, ribbon, silk, or velvet of narrow width. In such a case, join a true bias piece in tube form, as shown in Fig. 2. Start to cut at *a*, follow the marking around the tube, and you have one long strip of bias available for the desired purpose.

Piecing Bias on the Grain

In piecing or joining bias strips, always match grains, as well as designs, in the cloth. Crosswise must join crosswise, and lengthwise lengthwise, as illustrated in Fig. 3.

Applying Bias Straps or Folds

In applying bias straps as a flat trimming, overcast the edges with a loose, easy stitch ¾ of an inch long, as shown in Fig. 4. Such straps may be stitched flat by machine or slip-stitched in position, as the illustration shows. If there is much bias strapping to be made, a piece of cardboard folded twice, as in Fig. 5, to give the width you desire and the top fold pasted down, is a quick aid in making, as the bias strap may be passed inside this and with the aid of an iron come out creased ready for pressing. Such straps or folds may be stitched to the upper edge on both edges or slip-stitched to the garment as desired. In any event, mark with chalk, tracing a true line on the garment to follow in placing the straps evenly their full length.

Bias tape and binding may be purchased ready cut and folded in all qualities of material, all practical widths, and in many colors. Such bindings save time and make effective trimmings.

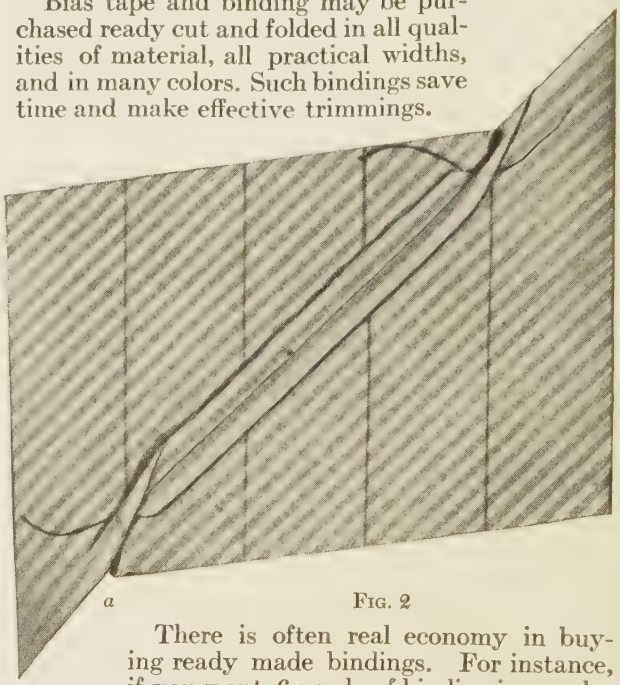


Fig. 2

There is often real economy in buying ready made bindings. For instance, if you want 6 yards of binding in a color as trimming, you would need to buy at the very least ¼ yard of material, and this would give more piecing than would be attractive. If you have material of a right color and texture for bindings, use it by all means, but before buying materials to cut for trimming, see what you can obtain in ready made bindings, both for economy in cost and saving of your time.

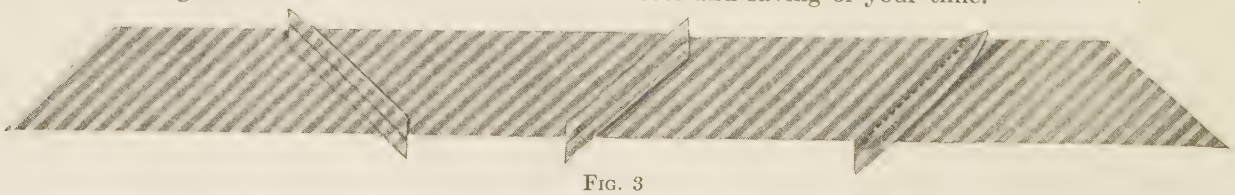


Fig. 3

Fig. 4

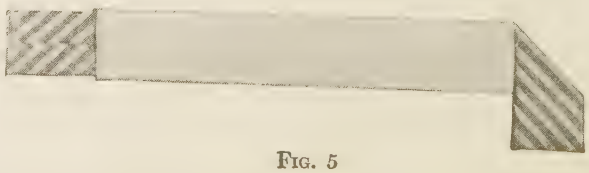


Fig. 5

Applying Bias Bindings

THERE are many ways in which to apply bias bindings and equally as many uses for them. Dainty edges as well as bold ones are often finished with bias bindings, pipings, or bands. The happy plan is to learn all the methods of making, then suit the finish, width, color, and material to your special purpose.

The binding that is stitched directly through the center, as shown in Fig. 1, is suitable as a finish for very lovely dresses, especially if the binding is applied with hand couching, darning, or twisted running stitches.

First cut the binding 1¼ to 1½ inches wide. Stitch the right side of the binding to the wrong side of the dress, as shown in Fig. 1. Turn the binding to the right side, as shown at *a*, so that the turned edge meets the seam exactly, then crease again at the seam edge and stitch directly in the center. The stitching holds the raw edge securely.

Fig. 1

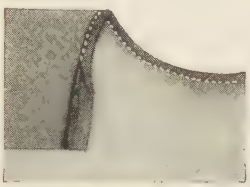


Fig. 5

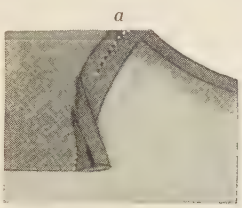


Fig. 7

Fig. 2 shows this finish applied to a straight edge. The edge, as you see, is turned to the right side and stitched. Two turns are made both exactly the same in width. No seam is necessary. This finish is especially desirable for ruffles, tunic flares, panels, scarfs, and other straight edges.

Often for straight edges, a hand-finished binding is desirable. Frequently, very narrow ones are used. To make this neatly, make a tuck along the edge, as shown in Fig. 3, as wide as you want the binding to be. Allow twice the width of the tuck, plus a hem turn to extend below the stitching line. Bring the edge up over the tuck, as shown in Fig. 3, and whip it into the tuck. In this way, no stitching is visible on the right side, yet a very secure binding is obtained.

Fig. 4 shows a plain binding shaped over an edge. The binding is first basted in place, then applied with just one row of stitching. This application may be speedily done with a machine binder attachment without basting. It is also especially suited to ready made binding which has the edge accurately turned ready for stitching.

Fig. 5 shows a hand-finished bias binding applied with a seam on the right side and felled down by hand on the wrong side, so that no stitches show on the right side.

Fig. 6 shows the same type of binding but with the binding put on double and made narrow. The bias fold edge is whipped to the wrong side and a seam turn avoided. This is especially desirable for sheer materials such as Georgettes, or voiles, or where a cord or very narrow edge effect is desired.

Fig. 4

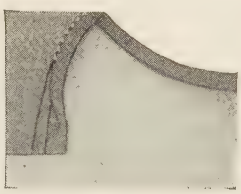


Fig. 6

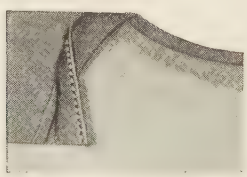


Fig. 8

Fig. 7 shows a binding applied as a piping. The right side of the binding is placed against the right side of the dress. The raw edge of the binding is stitched to the seam, as shown at *a*. The stitching is made very close to the first row of stitching, but so carefully as not to show on the right side. This will allow on the right side a piping a generous ⅛ inch wide, and will conceal the raw edge on the wrong. The two necessary precautions are to ease the binding on so as to avoid having it tight, and to keep the two stitchings very close together.

Fig. 8 shows a piping applied much the same as in Fig. 7. The difference is that the free edge is turned over ¼ inch, stitched on the turn, and the edge slipstitched to the garment. This is better suited to heavy materials than the piping in Fig. 7.

Patterns allow ⅜ inch on all seam edges. Edges that are bound should be stitched on the ⅜-inch or pattern line and then the edge should be trimmed outside the stitching line, to avoid bulk.

Applying Bias Bindings by Machine

Where your time for sewing is limited, and many tasks are claiming your attention; or when making house dresses, aprons, children's play clothes and other garments of these types, bias bindings, either hand cut or ready made, may be put on very satisfactorily by machine. Study the directions for using the binder, which you will find in your machine instruction book. It is a wonderful time saver for the busy mother who has many little garments to make and keep trim and neat.

Applying Bias Straps or Folds

Fig. 9 shows clearly the application of bias straps as trimming. Ready-made binding, because of its absolutely true line, is best for this, making a very effective trimming for many types of garments and kinds of materials.

Fig. 10 shows a bias fold applied by stitching, as at *a*, then turning the fold down over the stitching to conceal the raw edge. Such folds are used as trimming, as for instance silk folds on wool or velvet, and are especially adapted to dresses of crêpe or voile where no visible stitching is desired.

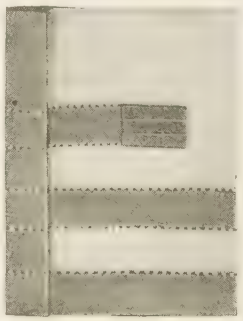


Fig. 9

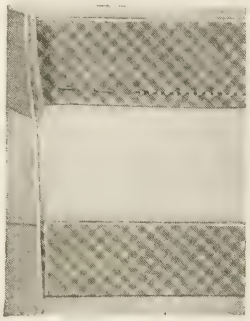


Fig. 10

A bias binding finish suitable to collar and cuff edges is shown in Fig. 11. To make, apply a true bias piece 1 inch wide, as shown in Fig. 12, the right side of the strip coming to the right side of the cuff. Turn the bias strip over to the wrong side, and turn the edge under and baste as shown in Fig. 13. Stitch the cuff from the right side exactly outside the line where the bias meets the cuff, keeping the stitching on the cuff rather than on the stitching band, as shown in Fig. 11. In this way, the stitching will scarcely show on the right side, yet will hold the binding neatly on the wrong side.

Fig. 11

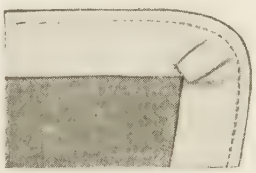


Fig. 12

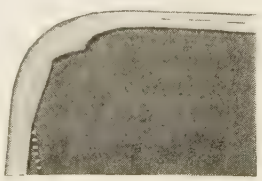


Fig. 13

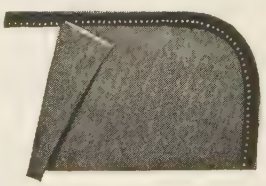


Fig. 14

Applying Military Braid as a Binding

Military braid, as shown in Fig. 14, makes a beautiful turning when applied perfectly. Crease the braid almost in the center, but so that one edge extends $\frac{1}{16}$ of an inch beyond the other. Baste to the edge, keeping the narrower side of the braid up. Stitch from the right side exactly on the edge. In this way, the lower edge of the braid is sure to be caught in with the one stitching.

If the braid has an edge thread, draw it up to "full" it around the corners. If it hasn't an edge thread, run a gathering thread close to the edge in both top and bottom turns of the braid and baste carefully so that all evident fullness will press out when the stitching is completed.

Fig. 15

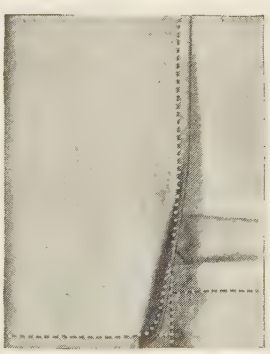


Fig. 16

Making Cuffs for Blouses and Shirts

Cuffs, to be smart, must always be "tailored." There are certain little "niceties" in cuff-making that insure perfection. For instance, in Fig. 15, one thickness of interlining is used to give weight and firmness to the "turn-back cuff." This is applied underneath the two thicknesses of the cuff, as shown. The edge is stitched and trimmed to within a scant ¼ inch of the stitching line and the rounded corners are stitched twice. Then the seam edge at the corner is trimmed very close to the stitching, thus insuring a neat corner for the cuff when it is turned. The stitching is left open for ¾ inch, shown in lower right hand corner of Fig. 15. This is done to allow the cuff to be applied easily to the sleeve.

The sleeves should be joined, as shown in Fig. 16, before the outside or first row of stitching is added. This is a trimming feature of the cuff and therefore must be perfectly done. This row of stitching may be on the edge or ¾ inch in from it, as you prefer, or two or three rows of stitching may be added as Fashion decrees.

Single cuffs, made usually to be starched, are made the same as the turn-back cuff, except that one or two more thicknesses of open weave interlining are used, to give body.

Wrist-bands used as cuffs are usually made without interlining. In making wrist-bands, trim all inside seam corners diagonally to avoid bulk. If there is much fullness to be gathered in, make two rows of shirrings in the bottom of the sleeve. Before applying the wrist-band, pin the opening at the bottom of the sleeve just as it should come when the cuff is on.

Finishing Flares and Godets

THE simplest type of flare is shown in Fig. 1. This may be made four inches deep, or the full length of the skirt, according to the pattern requirements. In any event, the method of joining and the finish at the bottom are the same. In this case a plain seam is used to join the flare to the dress. The seam is pressed open, and the edges are overcast to make the seam joining as inconspicuous as possible. The lower edge is finished in binding effect. A tiny tuck is made $\frac{1}{8}$ inch deep and $\frac{5}{8}$ inch above the bottom edge. The raw edge is turned under $\frac{1}{8}$ inch, and brought up over the tuck and felled down. The stitching-line of the tuck gives a line for the edge and insures evenness. Always press a binding of this kind from the wrong side and from the inside out.

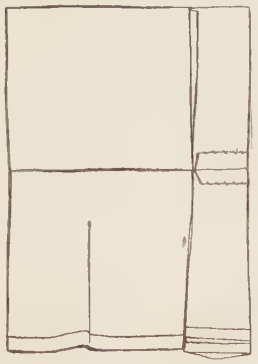


FIG. 1

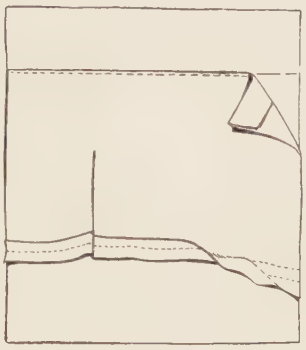


FIG. 2

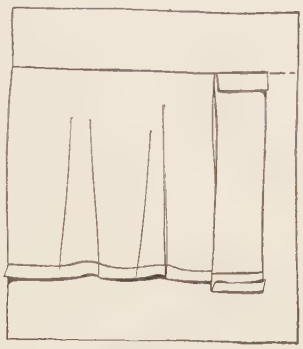


FIG. 3

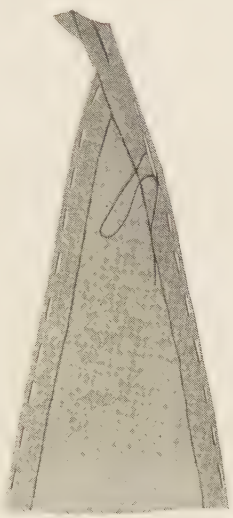


FIG. 4

FIG. 5

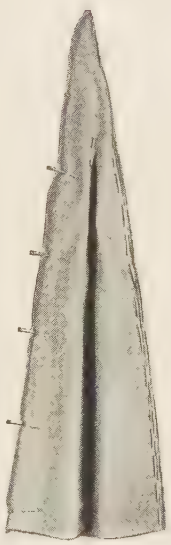


FIG. 6

Flares applied on top of a dress, as shown in Figs. 2 and 3, may be put on, as shown in Fig. 2, with the stitching-line showing on the right side, provided, of course, that stitching shows elsewhere on the dress. To apply such a flare accurately, first run a basting thread as shown at the point of joining. Then turn the top of the flare under a seam's width, press the turn neatly, lay the dress out on a table to have a flat surface for working, and pin the flare in position. Take care in doing this not to draw the shaped edge of the flare. Stitch very accurately where the stitching is to serve as trimming, as in this case.

The bottom edge of flares should always be finished before the flare is applied. In this case, a $\frac{3}{8}$-inch turn is made to the right side, then a second $\frac{3}{8}$-inch turn. This second turn is held down by a stitching-line made directly in the center.

Fig. 3 shows a flare finished and applied in a way suitable for silk. The lower edge is finished in binding effect, as for Fig. 1.

A basting-line is used to mark where the top of the flare is to come. The flare is placed so that, when stitched on, the seam will be concealed. Baste the flare on a true line, making sure that it is true before stitching. Clip the raw edge just below the stitching, so that it will lie perfectly flat.

In applying flares or pointed godets to a tailored dress, proceed as in Fig. 4. Baste the edge on the seam-line turn. Clip the seam away at the point, as shown in Fig. 5. This is done to avoid bulk. Pin the point exactly where it is to come on the garment, placing the pins crosswise, as in Fig. 6, to keep the material from slipping. Baste on the extreme edge, then press the edge flat, and stitch, turning the top points very accurately to insure perfection there. Remove the basting, then press the stitched lines to smooth them and to blend the godet into the dress. When the godets are thus applied, slip-stitch the hem in, then face the bottom of the godet with a facing $1\frac{1}{2}$ inch deep, and apply to the otherwise finished skirt.

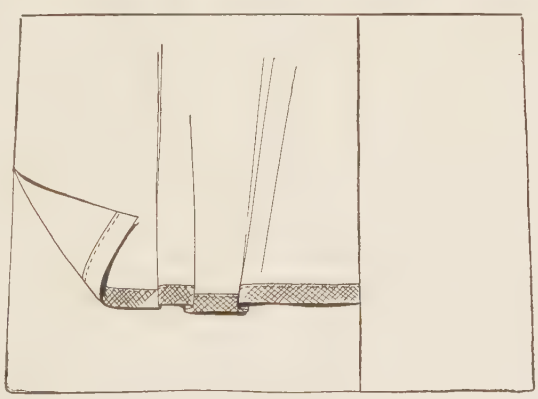


FIG. 7

Braid-bound flares, as in Fig. 7, should have the lower edge even before the braid is applied. Stitch the braid from the right side for an even line.

Gathering and Shirring

GATHERING is an art. Once you learn to do it correctly, you will take real delight in doing it well.

For gathering, use a fine long needle, and a slightly coarser thread than the material would call for in stitching. Take a group of tiny stitches, as in Fig. 1. Press them back on the needle and stretch

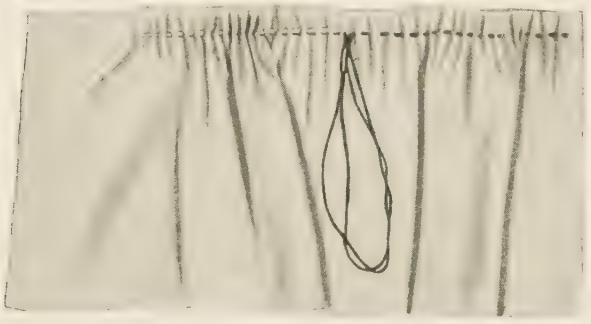


FIG. 1

the material down. Pull the needle through, make another group, and so on until the gathering is done.

With the stitching of each needleful, if you stroke from each stitch down with the side of the needle, working from the point, the gathering will be more pronounced and in many instances more pleasing. One thing to be cautious of in stroking gathers is

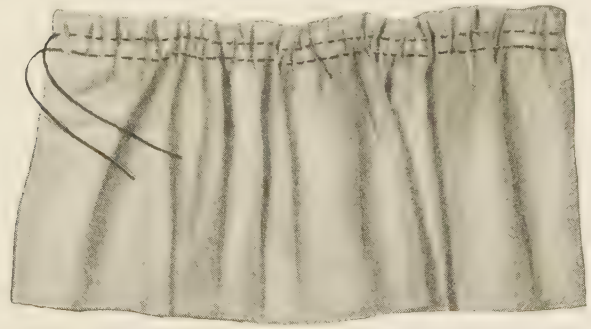


FIG. 2

to avoid using the direct point of the needle. Shape the material down rather than scratch it.

Right proportion of fullness to space is essential. If the band or ruffle to which the gathers are to be attached measures one yard, for very scant gathers make the gathered section 1¼ yard; for medium gathers, 1½ yard; for full gathers or shirring, double the amount, or use two yards of gathering length to one yard of band.

Patterns, of course, have their own notches or perforations to indicate just how much fullness has been provided for a given space and all you need to do is to gather between the notches, or perforations, and then draw up the thread to fit the corresponding space in band, armhole, or spacing. Always take care to make fine stitches in gathering. Long stitches make the work irregular and unattractive. For especially nice work use two rows of gathers rather than just one.

Always have your gathering thread three or

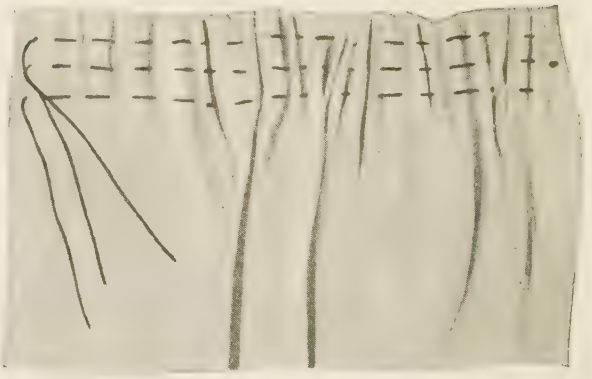


FIG. 3

four inches longer than the band, or divide the space to be gathered into equal spaces, then divide the band to which it is to be attached into the same number of spaces, notching each of them. Use a gathering thread long enough for each space, plus enough length to fasten the thread securely at the end.

When it is desired to hold the gathered fullness very securely, two rows of gathers are used, as in Fig. 2. The second row is placed directly under the first, as shown.

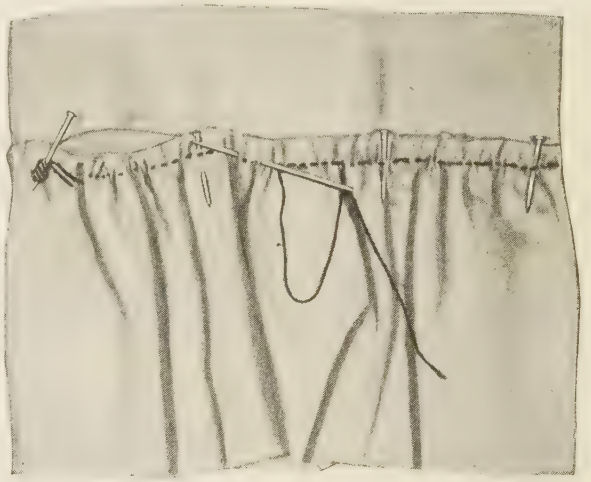


FIG. 4

Shirring

Often it is necessary to place a quantity of fullness into a small space, as for instance very full skirts or sleeves that are gathered into a band. In such a case, shirring is done as shown in Fig. 3. The stitches are longer than gathering stitches and each row and stitch come precisely under the first to allow the material to be drawn up into uniform plaits. Shirring requires more time than gathering, but for certain purposes it is both practical and attractive.

Staying Hand Gathers

Staying hand gathers is quite as important as making them, as they must be arranged evenly to be attractive. A good plan is to pin them to the

edge they are to be sewed to, placing a pin every few inches, as in Fig. 4, so that evenness in arrangement is assured.

Machine Gathering

Sewing machines with their marvelous attachments save much time for the woman who sews, giving her very excellent results with very little time and effort. For instance, in Fig. 5 are shown scant machine gathers done with the sewing machine gatherer or ruffler. Fig. 6 shows full gathering accomplished by adjusting the attachment for full gathers. Fig. 7 shows tiny plaits put in by adjusting the attachment for plaits. Always, in using an attachment, first make a little sample piece to make sure that the gatherer is regulated as you want it, also that it will give you exactly the gathered length that you desire.

Fig. 5

Fig. 6

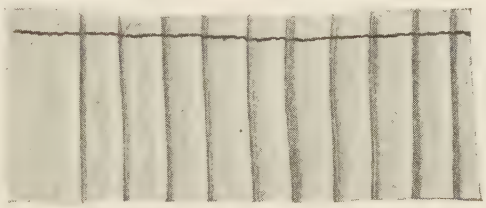


Fig. 7

The thread of machine gathers may be broken without pulling out the entire work, which is not true of hand gathers, but it is not so attractive when broken as if gathered to fit the space. One of the advantages of machine gathers is the perfection of spacing. For this reason it is safer to have the gathered space a trifle full and then to ease it on in permanent position as it is sewed.

Make a rule to use your machine attachments whenever possible. They can save your time—an important item if you are to accomplish in sewing all the things you desire.

Machine Shirring

As shown in Fig. 8, machine shirring is frequently made without the attachment. The machine is adjusted for a long stitch. Rows of stitching are placed the desired distance apart. (The quilter gauge, a ruler, or tracer markings are used to mark equal spacings.) The bobbin thread is drawn up and the material slipped along on the thread very gently, without breaking it, until the fullness is evenly distributed.

Tucked Shirring

Often shirrings are made in the form of tiny tucks, as shown in Fig. 9, the tucks serving as decoration. Evenness is necessary both in the width and spacing of the tucks, as well as the shirring stitches. Such shirrings are often put in with a long machine stitch, the thread being drawn up to shirr the necessary amount. Machine gathering is more permanent than hand gathering if there is any possible danger of strain in wearing.

Corded Shirring

Corded shirring, as shown in Fig. 10, may be made in two ways: By holding the cord underneath a marked line on the material and sewing a tuck, as it were, with fine hand stitches as close to the cord as possible without catching it with the stitches, and slipping the fullness along on the cord as you sew. Another and quicker way is to make tiny tucks by machine, attaching the cord to a bodkin needle, drawing it through and then adjusting the fullness evenly on the cord. It is necessary when more than one cord is used to pull the corded portions the opposite way of the cords, see-saw fashion, to make them perfectly even. Cordings are for trimming purposes. The size of the cord, the weight of the fabric, and the position of the cording on the garment determine how many rows will be used, and how much fullness is to be shirred in.

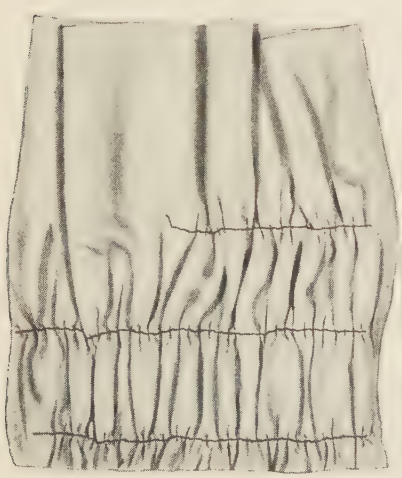


Fig. 8

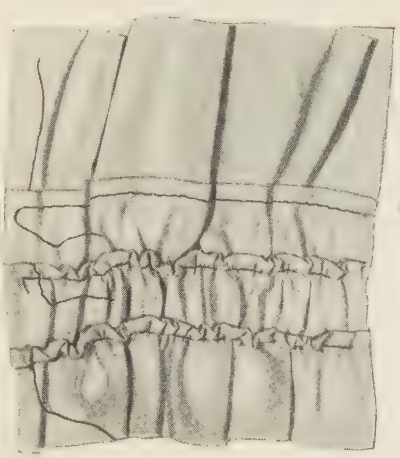


Fig. 9

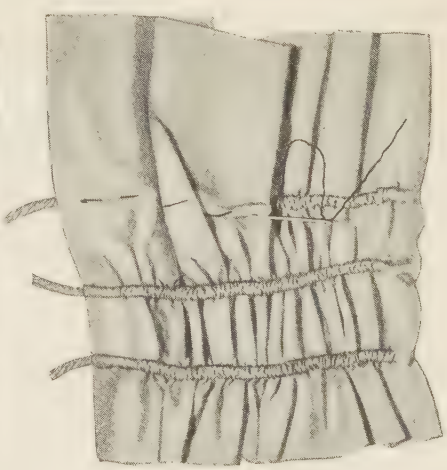


Fig. 10

Applying Bands and Ruffles

A STRAIGHT band such as shown in Fig. 1 is applied much the same for all purposes. For wash garments, such as aprons, sleeves, and children's panties and petticoats, the band is usually stitched to the wrong side first, then the edge turned under, and the final stitching done on the right side. If fullness is to be gathered into the band, measure the band and divide the space the fullness is to occupy into equal portions. Then notch the edge of the garment that is to join the band with the same number of notches. In this way the fullness will be evenly distributed.

If, as in a night-dress, or chiffon or Georgette wrap, the top of the garment is gathered and applied to lace or ribbon rather than inside a band, finish the top of the gathered portion by making a rolled hem or a narrow machine-stitched hem, then draw the thread up so that no gathering thread shows.

Applying a Band as a Yoke

Often in night-dresses and aprons a straight band yoke is applied, as shown in Fig. 2. The yoke is proportioned correctly by the pattern, one side joined, then the lining brought up, as at *a*, and basted to the upper edge, as at *b*. The final stitching is done on the right side. The straps are made in the same way as the yoke section and applied in the seams so that their joinings are concealed.

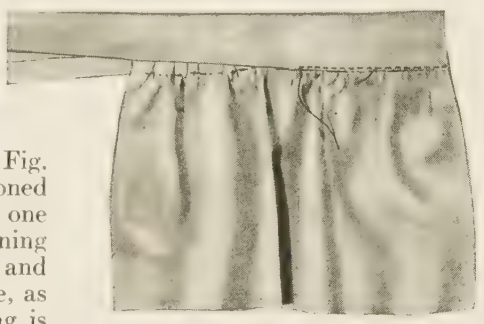


FIG. 1

Applying a Double Yoke

The method of applying a one-piece band to a garment is shown in Fig. 3. In this, the upper part of the garment is gathered into the band, the band is folded in the center, brought down over to conceal the raw edge, and secured down with hand or machine stitching. In applying yokes and bands of any kind, take the precaution to keep the seams as flat as possible, to conceal them whenever practical, and to avoid bulk at corners or joinings. To insure this the seams should always be thinned out carefully.

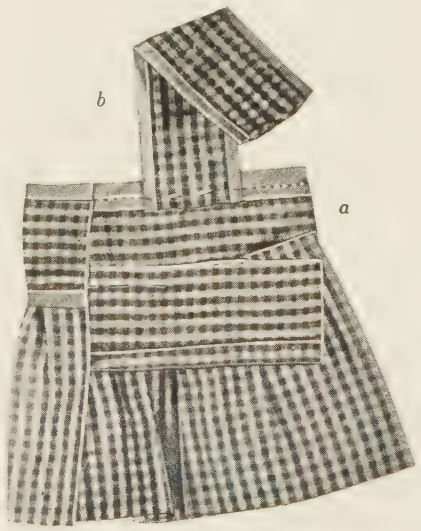


FIG. 2

Yokes must keep their proportions. The notches, perforations, and instructions given on your pattern will make the assembling of them very simple. On the accuracy of fitting depends much of the beauty of a garment and especially where the shaping is definitely made by yoke or band.

Inserting Trimming-Bands by Means of a Center-Stitched Binding

When it is desired to insert a trimming-band as shown in Fig. 4, when a plain seam joining is not desirable, apply it as shown, that is, stitch it in position, seams to the right side, then turn the edge under and stitch again for a center-stitched binding effect. This is especially appropriate for light-weight fabrics such as voile and Georgette, and may be used for lengthening skirts or sleeves.

Joining and Finishing a Ruffle with Center-Stitched Binding

Ruffles may be very effectively applied as shown in Fig. 5. The ruffle is stitched on ¾ of an inch above the edge, which is folded, as shown, and brought down over the ruffle and stitched through the center. The bottom of the ruffle is finished as for a straight edge center-stitched binding.

Joining a Ruffle with a Bias Binding

A ruffle applied with a bias facing is shown in Fig. 6. The ruffle and bias strips are stitched on at the same time, then the bias piece is brought over its full width and felled or stitched down.

Applying a Double Ruffle

Fig. 7 shows a double ruffle. The edges are finished with a center-stitched binding. The ruffle is shirred through the center. The edge to which the ruffle is to be applied is finished neatly, as shown, and the center of the ruffle is applied directly over the finished edge.

A Ruffle Applied as a Band

In sheer materials it is sometimes desired for weight, or a definite fashion effect, to apply a ruffle, as shown in Fig. 8. The ruffle is cut crosswise, gathered at both top and bottom, and applied in a very straight line. The edges may be concealed in a tuck made from the wrong side or covered with narrow ribbon or braid, as shown.

Ruffles may also be applied as a flat fell, two rows of stitching showing at the right side.

Always remember in applying ruffles, to pin the ruffle or circular portion to the band or straight portion. Keep the ruffle edge next to you to adjust the fullness evenly. This should be done throughout the pinning, basting, and stitching.

Bias ruffles may be put on less full than ruffles that are cut crosswise, because the natural flare in the bias will allow it to flare enough to avoid "cupping" on the outside edge.

Occasionally ruffles cut on the length of the fabric are used. They do not iron as well as bias or crosswise ruffles, and are more adaptable to

Fig. 3

Fig. 4

plaited ruffles, or ruffles on garments that do not require laundering.

Remember in sewing on lace, especially on a bias ruffle, to hold it slightly full so that the extreme outside edge will be perfectly flat.

Fig. 5

Often a ruffle is joined to a ruffle. In such cases, lay the ruffles out carefully on the table in pinning and basting together, so that there will be sufficient fullness in each added ruffle to give the flare effect desired.

Ruffles are ornate; therefore, evenness in width, distribution of fullness, and perfection in application are entirely necessary when they are used.

Sometimes two or more layers of lace, each width narrower than the lower one, are placed on top of each other and these are applied to a band of lace, fabric, or ribbon. In such cases, the ruffles usually equal each other in length, their difference coming entirely in the width.

Ruffles of Laces and Ribbon

Many laces and ribbons are woven with a thread at the upper edge that may be drawn up as a gathering thread. Take a pin and find this thread, and use it—it is quicker than gathering, and distributes the fullness much more evenly.

If such ruffles are pinned every few inches for correct distribution of fullness, they may be hand sewed direct to position without basting.

Remember that all patterns allow a $\frac{3}{8}$-inch seam on the edge of ruffles. If you apply lace or binding, trim the seam allowance away or cut enough off the edge of the ruffle to equal the width of the lace that is to be applied.

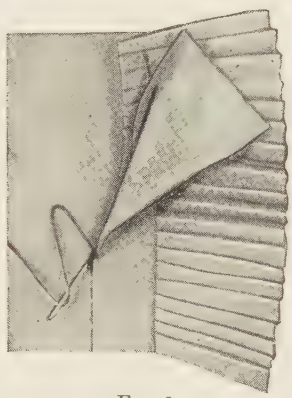


Fig. 6

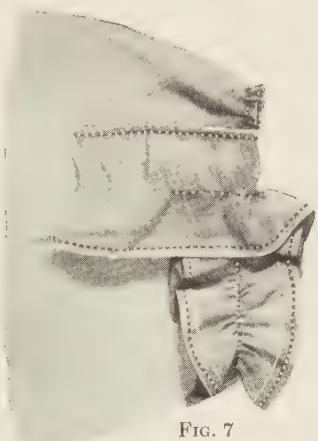


Fig. 7

Machine Hemmed Ruffles

In making yards of ruffling, by all means use your sewing machine hemmer. Your sewing machine instruction book will tell you how to sew lace on and hem the ruffle with one stitching. Remember, in starting the material into the hemmer, to clip the end diagonally for a distance of $\frac{3}{4}$ inch to start the hem out perfectly.

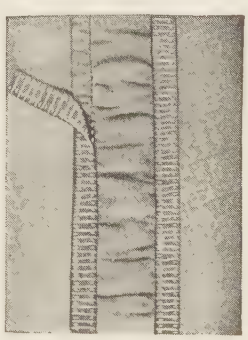


Fig. 8

Making and Proportioning Tucks

TUCKING is a form of decoration or trimming and may be used to give length in line, to add weight to an edge, or to control a desired fullness. Tucking should be decorative, no matter whether grouped, clustered or made in all-over effect.

Tucking as for a yoke, that is, allowing fullness below, is shown in Fig. 1. The object in tucking is usually to have the tucks exactly the same width, the same distance apart, and terminating in a true line at the bottom. The slant of this line depends upon the shape desired for the tucked yoke or portion.

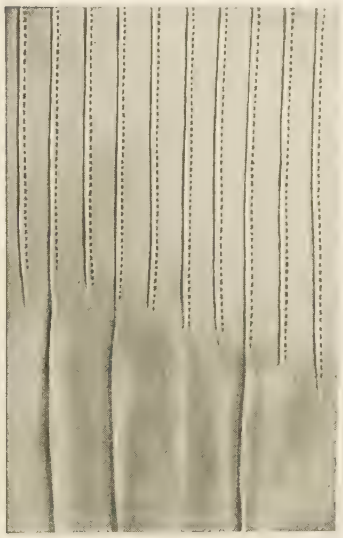


FIG. 1

When a tuck ends within the material, as in this case, pull all threads through to the wrong side and tie the two thread ends of each stitching line securely in a knot. Sometimes it is necessary in evening the line to take a back stitch or two, or to pull back for a stitch or two for evenness. In any event, this should be done before the ends are tied on the wrong side, for of course tucking must be perfect to fulfil its function as decoration.

Graduated Tucks

Graduated tucks are shown in Fig. 2. These frequently trim the bottom of a skirt or a sleeve. The beauty in such tucks is their gradation of width, the space between equaling the tuck just below. Such tucks may be put in by hand, by machine, or have a narrow braid stitched at the top of each to conceal the stitching.

Care should be taken in proportioning the width of the tucks so that they will balance with other proportions of the garment on which they are made. An accurate pattern always provides the correct proportions for tucks and spacings, and all one need do is keep the work out flat and smooth on the table and follow carefully all perforation markings to insure evenness and balanced proportions.

Nun Tucks

Fig. 3 shows nun tucking, which is invariably used on a curved edge, such as the edge of a circular or a gored skirt, panels, or bell-shaped sleeves. As will be observed, it is necessary, because of the flare, to gather the lower or under edge of the tuck by hand to insure its evenness. Such tucks may be made by hand or machine and are often graduated in width. The stitching lines or lower edges may be trimmed.

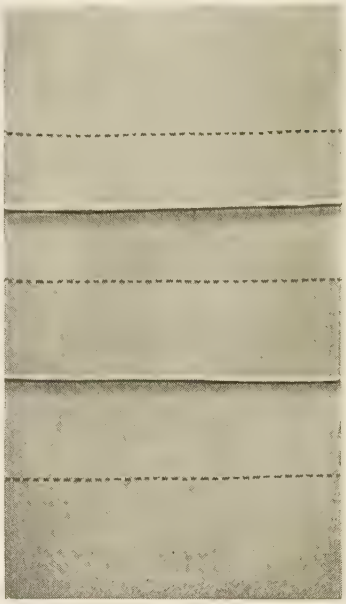


FIG. 2

Tucks Applied as a Band

Often to give length to a dress or weight to an edge, a tuck band is used. A lengthwise strip is usually employed because it does not stretch in stitching as does a crosswise or bias strip. If a selvage edge is used for the outside, bulk will be avoided as well as a neat finish obtained, as shown in Fig. 4, which also shows how a true miter should be made in turning a corner with a band of this kind. Notice how the seam is turned at *a*.

Fig. 5 shows how the miter appears on the right side and how it is set over the garment to which it is to be attached, thus making a lining for the tucked trimming band. The turned edge, *b*, should be whipped in line with the stitching of the first tuck the full length of the piece.

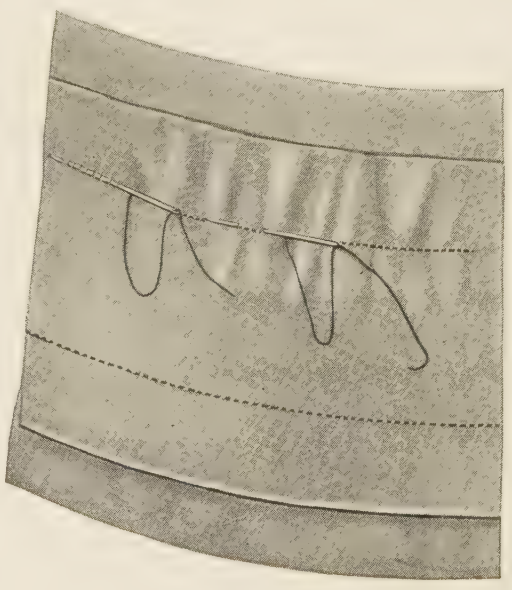


FIG. 3

Cross Tucking

Cross tucking is shown in Fig. 6. This is frequently used for yokes and medallion inserts. The tucks are run in straight lines lengthwise, then the material is turned and a similar group run crosswise, the crossing group squaring the first group as much as possible. This is best done with a machine

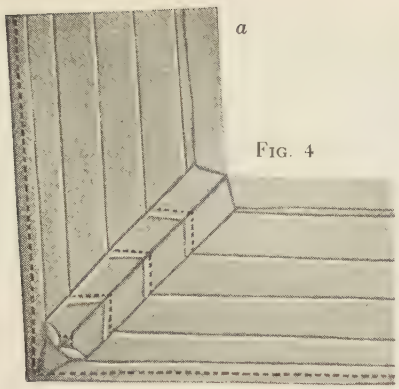


Fig. 4

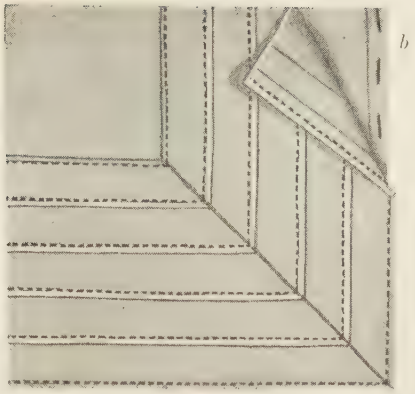


Fig. 5

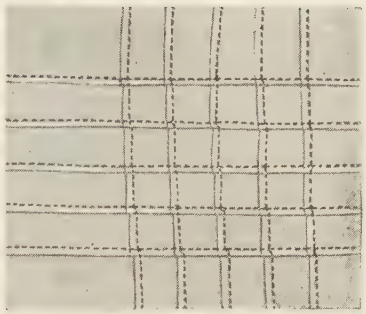


Fig 6

tucker as a guide because absolute evenness is necessary both in width of tuck and spacing.

Tucking Inserted as a Band

Fig 7 shows an example of a tucked insert. Frequently a piece of material is tucked with "all-over" tucking which is cut into strips and used between lace or insertion or with plain material to give an interesting trimming effect. If the material is sheer, as in Fig. 7, stitch the joining material to the tucking, trim the tucking away close to the stitching line and then overcast the raw edge. If non-transparent material is used, a plain overcast seam may be employed. The tucked band may also have ribbon or binding applied to the edges and the whole slip-stitched or tacked to the dress, as desired.

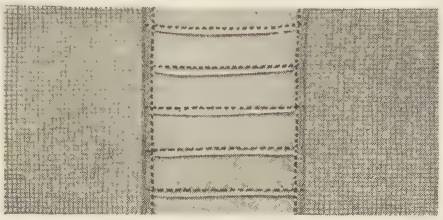


Fig. 7

Fig. 8

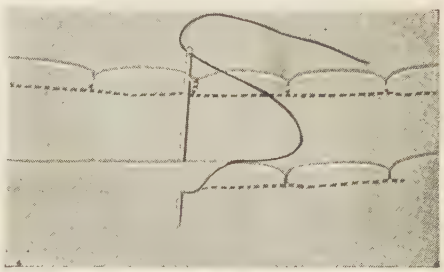


Fig. 9

Hand-run Pin Tucks

Grouped, hand-run pin tucks are shown in Fig. 8. The essential points in making these are: To keep them perfectly straight and in line with the lengthwise or crosswise grain of the material; to make them as dainty as possible; therefore, to make the stitches as tiny as possible. Medium long, very fine needles, fine thread and fine fabric are essential to beautiful work. In making tucks of this kind, take back-stitches in beginning and finishing them.

Such tucking is employed on dainty underthings, baby layettes, and fine lingerie, dresses, and neckwear, the dainty perfection proving the all-important essential.

Pinched Tucks

Pinched tucks, as shown in Fig. 9, are used chiefly for lingerie and children's garments. Hand-run tucks are made ⅛ to ¼ inch wide and then pinched in with straight crosswise stitches every ½ to ¾ inch. They are frequently used in groups of three rows to trim the outer edge of a collar and cuffs, the top of a skirt hem, or scarf ends.

Tucks at Side Seams

Often tucks are used, as in Fig. 10, along the side seam at the waist-line of a dress to hold the fullness in slightly and yet to allow fullness over the hips. These can be applied to many types of dresses, particularly firm fabrics where the fullness left in the dress might make the figure appear larger. Buttons may be used to replace the pins, or a stitched seam 2 to 4 inches long may be made on the inside directly in front of the side seam.

Where more fullness is to be held in and where the waist-line is larger, tucks such as shown in Fig. 11 may be advantageously used as shown. Three short tucks are grouped on each side of the seam, are stitched from the inside, and are usually made ⅛ to ¼ inch deep, 3 to 4 inches long, and ⅜ to ½ inch apart. They are usually made all the same length. The threads of each tuck must be pulled up and tied neatly on the wrong side.

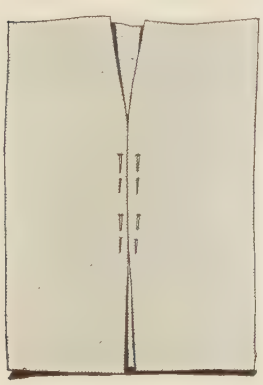


Fig. 10

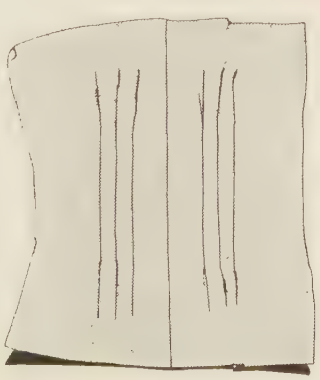


Fig. 11

Plaits and Plaiting

PLAITS of some form are invariably in fashion. Knife, box, and inverted plaits help in attaining straight line effects; accordion and sunburst plaiting serve for full skirts, for frills, and ruffles.

Plaiting is used on all types of fabric that will hold them in place. Some materials will not crease well and are therefore not suitable to plaiting.

Plaiting may be sent out and done in a shop. Usually the shops that do hemstitching are equipped to do plaiting.

Straight plaits are very easy to do at home. The precise way is to place each plait accurately, according to the pattern, notches or perforations, pin it, then baste it into position. The quickest way is to put it on a board, notches meeting, mark the edge with pins or chalk and proceed to lay the plaits in and press them as you make them, as shown in Fig. 1.

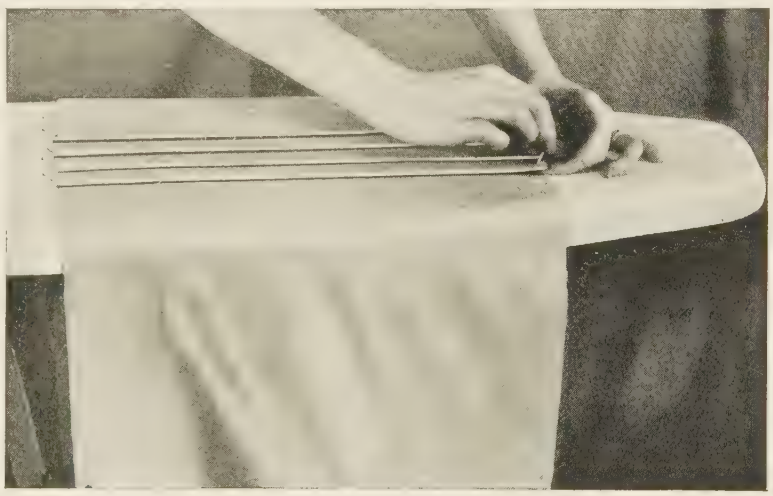


FIG. 1

Hems, or edge finishes, should be put in before the plaits.

Fig. 2 shows ½-inch knife, or side plaits; Fig. 3, 1-inch knife plaits; both of which may be very satisfactorily pressed with an iron. This may also be done with box or inverted plaits, either of which needs ample fullness to keep them straight and to be creased on a lengthwise thread to hold them in position. Accordion plaiting, as shown in Fig. 4, must of necessity be made on a machine designed especially for the purpose.

Plaits are always proportioned correctly on the pattern, and notches are provided which aid greatly in making plaits accurate. Always determine the position of the plaits and the space before you start to press them so that you are sure to have each creased line correct.

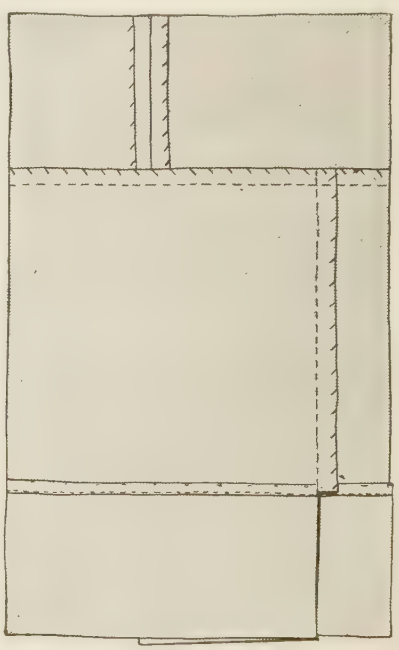
Inverted plaits for the side seams of a dress or skirt are made as shown in Fig. 5. The pattern allowance has been made. The seams are stitched; the top of the plait is clipped, as in Fig. 6; the edge is felled down as in Fig. 7, with the top edge held in line with the crosswise grain of the garment. The stitches are made very secure to prevent pulling down.

Side plaits, such as shown in Fig. 8, are often made in tailored garments, especially at the bottom of skirts, to allow for fullness in walking. The outside edge of the plait is made to come in line with the seam of the garment. The inside edge is smoothed out and the seam stitched; then the top is sewed in a straight or slanting line or tacked to the back with invisible stitches. The seams are then overcast to finish the plait. The hem, in this instance, is put in after the plait is made.

In placing an inverted plait in a hem, as in Fig. 9, clip the seam at the top of the hem as shown. Press the seam open inside the hem, overcast the edges together above the hem. This method will keep the plait in position better and will insure a smooth hem finish.

Sometimes a band is placed at the bottom of a skirt or dress, with a plait in the band to provide fullness, as shown below. In arranging such a plait, place the outside edge of the plait in line with the seam, the inside edge to the front of the seam as shown. The stitching line that joins the band to the skirt holds the plait in position. The seam is overcast together from the band to the top of the hem. Then the seam is clipped and pressed open inside the hem. A band such as this aids in using short lengths of material for one-piece dresses. The lengthwise band can often be cut from the width of the material and prove wide enough to give the required length to a dress.

In making plaits, remember that in order that they may hang straight and not spread when the dress is in repose, there should be enough fullness to hold the edges in place. Patterns invariably allow sufficient material for plaits to insure this.



Always try to make all plaits on a lengthwise grain of the

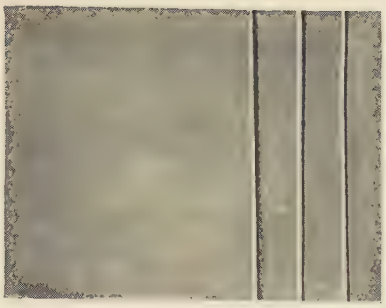


Fig. 2

Fig. 3

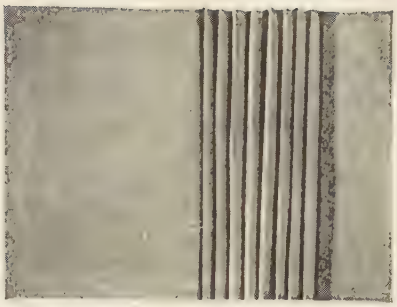


Fig. 4

Fig. 5

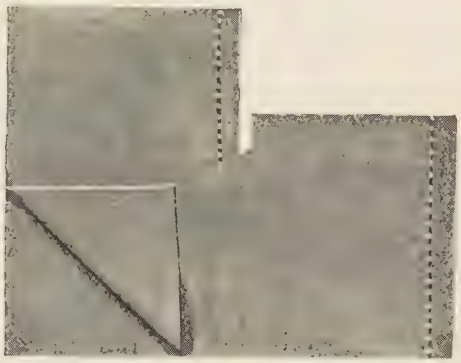


Fig. 6

fabric. The fabric itself will then aid in holding the plaits in place.

Where there is considerable fullness to be held in with plaits and a straight line is desired over the hips, a light-weight tape may be placed on the wrong side and the inside edges of the plaits tacked to this, all to hold them in securely.

Sometimes fashion allows stitching across the plaits on the right side. The plait lines in such cases are used as length lines rather than for fullness. The stitching is done by machine, by hand sewing or by fagoting stitches. Again, lace or bands of material are stitched across the tucks for contrast.

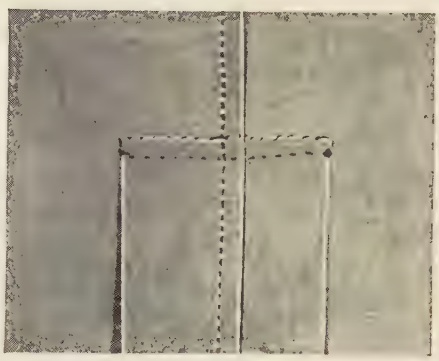


Fig. 7

Fig. 8

Fig. 9

Hemstitching and Applying Lace

BECAUSE of their similarity of purpose as finishes, hemstitching and sewing on lace are considered together.

Single or Plain Hemstitching

To make single hemstitching, as in Fig. 1, first measure and turn a hem. Then pull two or more threads on the line where the hem edge is to come. The number of threads pulled depends upon the width desired for the hemstitching. Slip the needle around a group of stitches, as shown, then catch the needle in the edge of the hem and pull the thread through, which completes the stitch. Make a second stitch, and so on. The essential points to remember are to take up with the needle the same number of threads each time, and to take a very shallow stitch in the hem edge. Usually for single hemstitching, such as shown in Fig. 1, the same number of threads are taken up with the needle as have been pulled out.

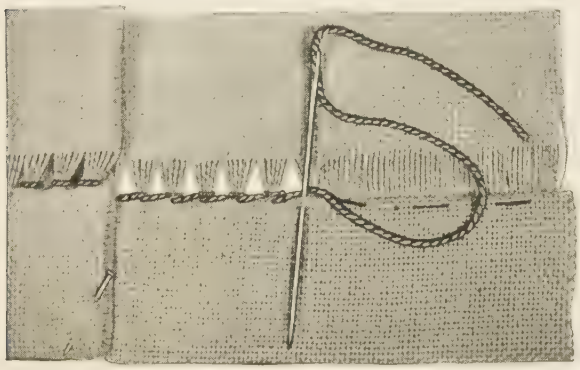


FIG. 1

Double Hemstitching

Double hemstitching means simply that both sides of the drawn space are secured with stitches, as shown in Fig. 2. To make this stitch, measure exactly where the hemstitching is to come, and pull the threads as for single hemstitching. Clip the pulled threads only where necessary. Very accurate drawing of the threads is essential. The stitch is the same as for single hemstitching, but is done on both sides. Double hemstitching may be more quickly done than single because there is no hem edge to secure, as is usually the case where single hemstitching is used. Clip the drawn threads away from the corners and closely buttonhole them to avoid fraying.

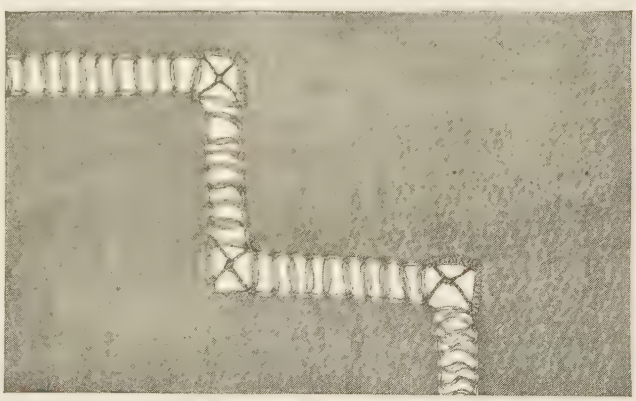


FIG. 2

Machine Hemstitching

The preferred type of machine hemstitching, such as is shown in Fig. 3, is done by a machine designed especially for that purpose. A plunger in the form of a large needle penetrates the cloth, makes a hole, and then the needle of the machine embroiders around the hole so that the edges are made very secure.

To prepare the material for machine hemstitching, baste exactly on the line where you want the hemstitching to come, using a contrasting color thread. Then hemstitch the line of the basting, as shown. Picoting is obtained simply by cutting through the center of the hemstitching. As hemstitching is charged for by the yard, it is an economy to cut your material wide enough for two ruffles, hemstitch through the center and gain two picoted edges at one cost.

Hemstitching makes an excellent finish and is very satisfactory when the basting has been done carefully and the operator, with a correctly regulated machine, uses care in doing her work.

Sewing on Lace

A simple yet effective way to sew lace to an edge is shown in Fig. 4, which is done by means of a darning stitch made with knitting silk. The stitches secure the lace to the edge, sufficing in themselves for basting and stitching. The only precautions necessary are to keep the stitches even and not to draw the lace tight.

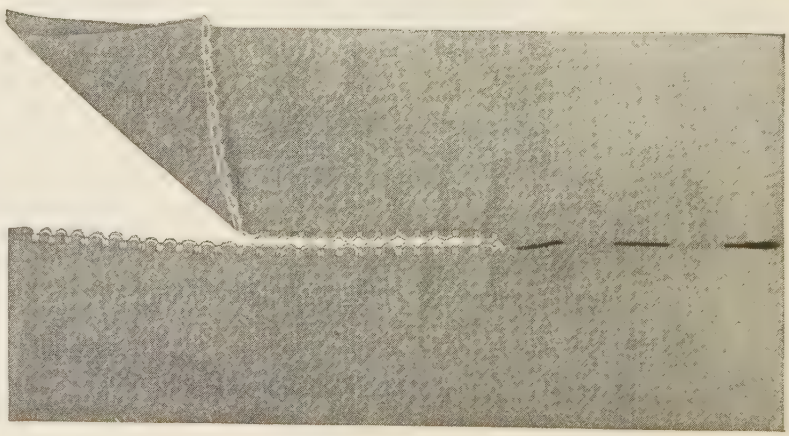


FIG. 3

Lace may have its top thread drawn to gather it, and be applied with the darning stitch just as though ungathered.

In sewing on lace, be especially careful to make easy, slanting stitches, so that a cord edge will be avoided. The stitches should be shallow enough and loose enough to make it possible to iron the edge out perfectly flat, as though the lace had been woven to the material rather than sewed to it.

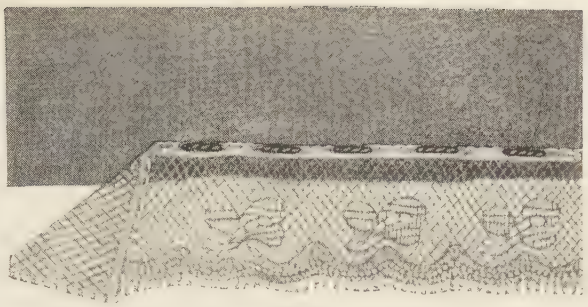


Fig. 4

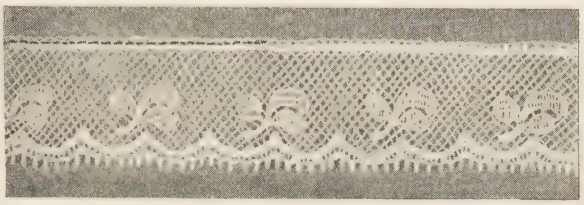


Fig. 5

Stitching Lace on by Machine

In stitching lace to sheer fabric by machine, keep a piece of paper underneath and stitch through paper, fabric, and lace, as shown in Fig. 5. The line of the needle makes it easy to tear the paper away when the stitching is done, while stitching the paper serves to guide the filmy texture under the presser foot. To insure accuracy with filmy fabric, draw a straight line on strips of paper, place the material just under it, and use the pencil mark as a guide to obtain even work.

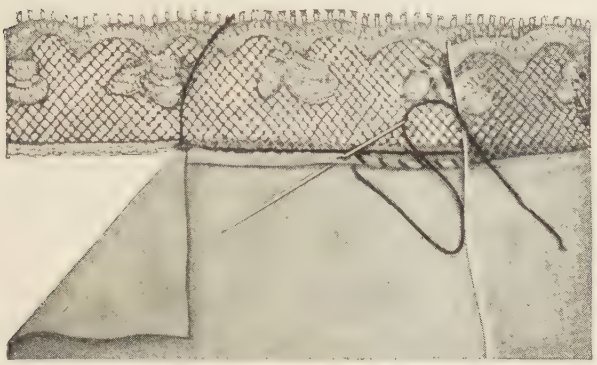


Fig. 6

Stitching Lace to Material and Concealing the Stitching

In inserting lace, or in joining it to an edge, especially where a quantity is to be sewed on, proceed as in Fig. 6. First, lay the lace on the material so that the material extends slightly beyond the lace edge. Stitch directly in the edge of the lace, trim the raw edge close, and then overcast it flat, as shown, so that the raw edge is rolled.

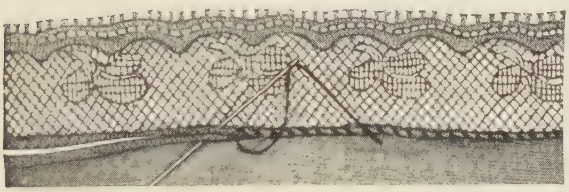


Fig. 7

Applying Lace to a Rolled Hem

A rolled hem, as shown in Fig. 7, is made by rolling the edge of the material with the thumb and forefinger of the left hand, while the rolled edge is overcast with the needle in the right hand. Frequently lace is caught to the rolled hem as the roll is overcast, as shown. In making a rolled hem, handle the edge daintily and move along quickly so that the hem will be of a uniform evenness.

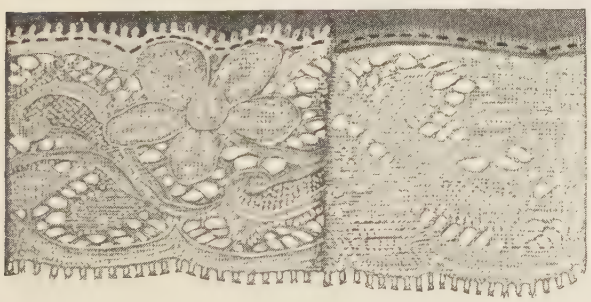


Fig. 8

Applying Lace Finished on Both Edges

Frequently, lace that has both edges finished is placed on the fabric, as shown in Fig. 8, and sewed on the right side with fine running stitches or overcasting that follow as closely as possible the edge of the lace design. The raw edge is then trimmed close on the wrong side and caught down with stitches that are scarcely visible on the right side.

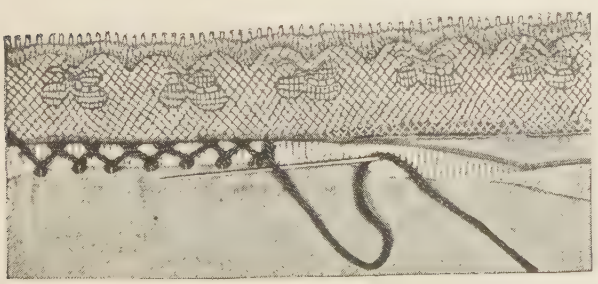


Fig. 9

Applying Lace with Fagoting

In tops of combinations, night-dress yokes, and infants' bishop sleeve dresses, it is sometimes desirable to have a draw-ribbon to control the fullness without the bulk that a casing might give. This is easily done by placing the lace against the right side of the garment, basting it on, and pressing the raw edge down. Then fagoting-stitches are made on the wrong side over the ribbon, as shown in Fig. 9. In doing this, work directly over the ribbon so as to keep the spacing of the stitches correct. Take care not to catch the ribbon at any place, as of course it serves as a draw-ribbon when completed.

Methods of Appliqué

APPLIQUÉ in some form is usually in vogue. Sometimes it is bold and definite, at other times, subtle and inconspicuous. Sometimes petals, leaves, and other designs are cut from a contrasting color and fabric and applied with blanket stitches or slipstitches. Or the edges of the designs are picoted or finished inconspicuously and are slipstitched or tacked to position. In any event, the mode of application is determined by fashion, as well as the color tones or hues of the appliqué itself, also the kind of thread or embroidery floss used for the appliquéing.

Different methods of appliqué work are shown so that you may be able to execute any that fashion chooses to favor.

Fig. 1 shows appliqué developed from a transfer design. The design is stamped directly on the fabric. The appliqué motifs are also stamped, then cut out and placed over their corresponding outline on the foundation transfer. The edges are usually turned under and the motifs are basted, as shown in the leaf design, then blanket-stitched as shown by the flower motif.

Always take the precaution to press such work after it is basted to insure its being smooth and flat after the blanket stitches are in. Never take blanket stitches too deep. They encumber the work unnecessarily.

If the material used for the motif is very firm, the edge may be trimmed away and the motif stitched to the design by machine, then blanket - stitches applied over the raw edges.

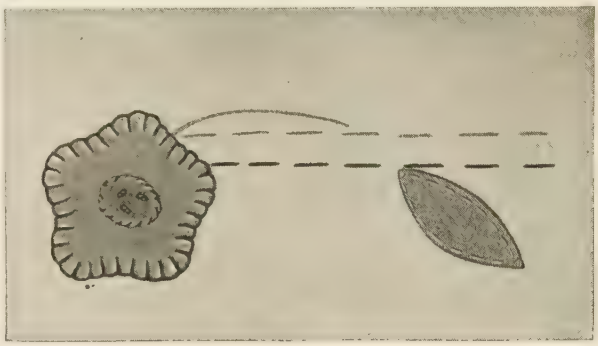


FIG. 1

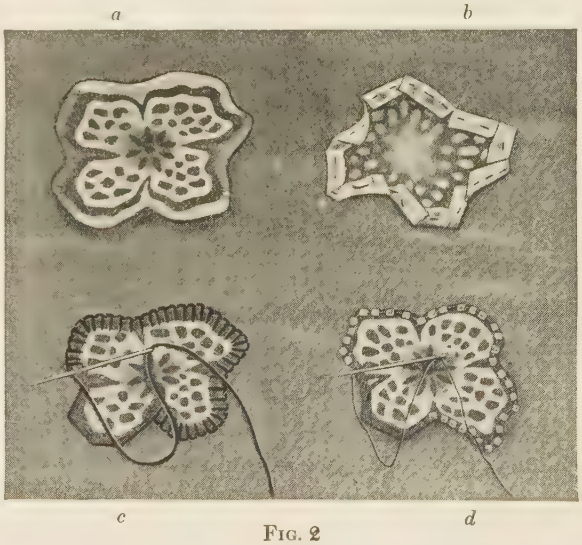


FIG. 2

In appliqué work, as in embroidery, thread knots are forbidden, so use back-stitches on the wrong side to begin and end your stitching work. Work should be flat on the wrong side. Threads or knots may show through when appliqué is pressed.

Appliqué Cut From Design

Frequently motifs are cut from cretonnes, or fabric with attractive design and used for appliqué. Fig. 2, an example of this, shows at *a* the design cut out; at *b* how the edge is turned, and at *c* the blanket stitches made to hold it secure. A more elaborate effect is obtained by the substitution of beads for the blanket stitches, as at *d*.

Velvet Petals

These are shown in Fig. 3. Petals may also be made of leather, felt, or any firm fabric that does not ravel. A transfer design is used as a pattern for the shaping. The petals are applied with a long and a short buttonhole stitch. The inside cut edges are merely overcast with shallow stitches and kept free from the fabric.

Slipstitched Appliqué

Fig. 4 shows slipstitched appliqué. In this, the design is marked, motif or leaves cut, outside edge gathered ⅛ inch from the edge, then applied. Slipstitches are used to avoid the stitches showing from the right side.

Designs for appliqué may be cut by pattern and even glued to the dress fabric with "milliner's glue"—a colorless inexpensive paste, used often by milliners—and especially for ribbon and fancy work.

Interesting color effects may be developed with this type of appliqué, especially for evening attire, such as chiffon frocks with silk or velvet appliqué, evening wraps, and scarfs, as well as drapery effects where color contrasts are desired rather than sewed effects.

Stitch or Embroidery Appliqué

This is interesting to see and very effective as trimming, especially when two fabrics or contrasting colors are used, as in Fig. 5. A joining of the two fabrics is made, the transfer design is stamped directly over the joining, then the darning stitches are woven across to give the desired appliqué effect.

Appliqué in Lace

Often seams in lace break the pattern and make unattractive lines. In this case, trim the lapping edge along the design line of the lace, then overlap it and whip the edge to the lace, using thread of exactly the same color and quality as the lace. Trim away the under-seam portion and thus make the joining practically invisible, as in Fig. 6.

Lace, having a design, needs care in cutting; all-

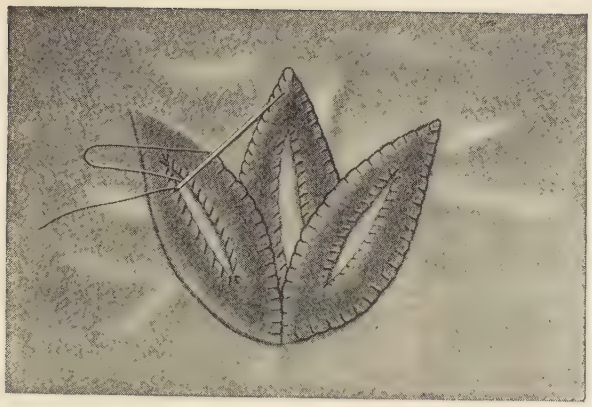


Fig. 3

Fig. 4

over laces may be cut on pattern lines, and seams made without interference with the beauty of the garment. But where the design of the lace is essential to its beauty, lay your pattern out under the lace and cut, and appliqué the edges together so that correct finishing may be made but with definite seam joining overcome.

The fineness or coarseness of the thread should be governed by the texture of the lace, and must, because of the desired invisibility, be exactly the same in color.

In Fig. 7 is shown a combination of appliqué and embroidery, useful in all-over decoration, such as in a band, or on a drape, or panel, or tunic, or for a full sleeve trimming. In such cases a transfer pattern is necessary for perfection of line and a correct arrangement of the appliqué.

Measure the width you want the trimmed section. Use from the center of the transfer pattern as much width as you require. Take care in placing the design, to place the appliqué motifs in pleasing position. Complete the appliqué and embroidery portions before applying them to the dress.

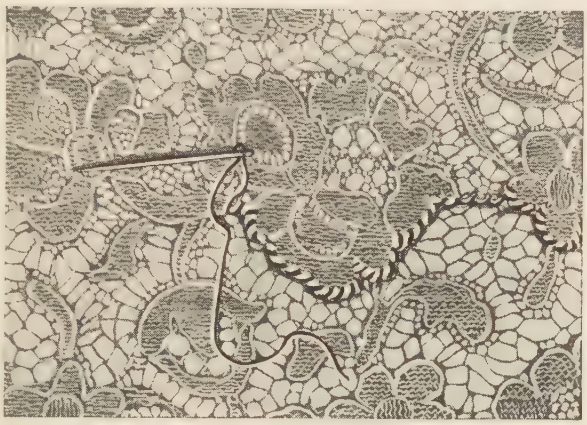


Fig. 6

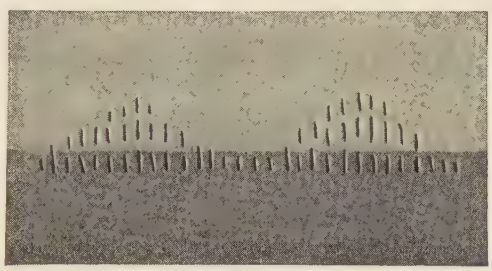


Fig. 5

A large appliqué motif with embroidery design is shown in Fig. 8. In such case an embroidery design is transferred and worked on the piece of appliqué before the appliqué is applied to the article. Appliqué of this type in large design is more suitable to millinery, bags, draperies, and art needlework than as dress decoration.

Embroidery pattern catalogues carry a variety of designs from which to choose, and give usually two or more sizes of each motif, so that just the right design and size of transfer is available for the purpose.

Scraps of beautifully colored velvet or satin arranged in gradations of colorings as artistic floral designs, and appliquéd on a frock or wrap of velvet or chiffon are strikingly effective.

Fig. 7

Fig. 8

The Modern Pattern

THIS is the age of invention, and America is the nation of inventors. And it is to the inventive genius developed in our time and in our own country that women owe a debt of gratitude for the marvelous modern pattern.

We who use, and accept as a matter of course, the remarkable facilities of modern life, seldom stop to realize what benefits we enjoy that even our own mothers and grandmothers knew nothing of. We step into a motor car and drive fifty miles in the brief time in which our parents would have covered five miles with a plodding team of horses. We lift the receiver from the telephone and speak almost instantly with distant friends whom it would take many days to reach by a letter and its answer. We turn a switch and flood like day a room where in other times an oil lamp or a candle would have struggled feebly to light a restricted circle. Most marvelous of all, we turn a tiny knob on a radio and hear the golden voice of a singer a thousand miles away.

Invention's Achievement

Such inventive resource has had its application no less in the modern pattern. For now you may select from a thousand alluring designs the dress of your choice, go to your local store, and for an amazingly small sum, buy a pattern for it so expressive of the mode, so accurate in its lines and so complete in its detailed directions that, simply by letting it speak to you in its own language, you can quickly create a charming, distinctive garment at a fraction of its cost when purchased ready made.

It is only during the last sixty years that patterns of any kind have been available for purchase. Those first made were very crude and of clumsy paper. They furnished only the outlines of waists and skirts and clothes for children. The next step was the adoption of tissue paper as pattern material. Then pieces for collars, cuffs, frills, plaits and gathers were added, and perforations and notches were used to indicate joinings and positions. For more than half a century such tissue patterns were in common use without any marked improvement making its appearance.

The Pictorial Review Printed Pattern

It is, in fact, within the last few years that the greatest development of all has taken place, a development that finds its most advanced expression in the modern Pictorial Review printed pattern. For on this pattern are printed by special machinery, not only the pattern guides, but fullest possible instructions for laying out the pattern, cutting out the garment, putting it together and finishing it with complete success.

The Pictorial Review printed pattern has made simple what once may have been considered a difficult and intricate undertaking. For all the preliminary planning, the developing of correct proportions, the details of construction which formerly depended upon the skill of the user, have been worked out for you in advance by experts. Thus, when you buy your pattern and proceed with its use, you may have full confidence that if you simply follow the directions given, the result will be a lovely garment that you will delight to wear.

How a Pattern Is Created

In order that you may understand and appreciate why you can have confidence in the pattern you select, consider all that has been done for you before you buy your pattern in the store. First of all, the pattern is created to express the styles that are in vogue at the time you wish to make your dress. This means that several months in advance the Pictorial Review Company learns through exclusive sources what the styles are going to be. It selects those models for which its experts keenly foresee a popularity, and for each selected style a model dress is made. From this original model, developed in muslin, all the various sizes are graded, with particular attention to the proportions of each collar, each sleeve, each skirt, each feature of the garment throughout.

Then step by step the instructions for the use of the pattern and the making of the garment are written and plates are made for each size of pattern, so that these directions may be printed on the pattern itself and on the Pictograf, the guide chart which accompanies it.

Every Pattern Accurate

You will realize at once the accuracy which this method of pattern making insures. Even though ten thousand patterns may be made, all of the same design and the same size, they are certain to be absolutely alike, all equally accurate, because they are all printed from the same plates and then very accurately cut.

If you could go into the model room of the Pictorial Review Company when a new pattern is being made, if you could see how carefully the master model is worked out, how deftly it is fitted and with what skill the proportions for other sizes are graded from that model, it would be a revelation to you, and it would also serve to give you a new confidence in this most perfect of modern patterns. You would see how the work of creating your new dress is done for you in advance, so that when your part comes and you take the pattern from the envelope in its correct size for you, it is not only a true expression of the mode, not only accurate in its lines, but is illustrated with directions that tell you step by step just what to do to complete the dress.

A New Pattern for Every Dress

Another surprising feature of the modern printed pattern is its small cost. Even with all the time and thought put into its creation by expert designers and dressmaking authorities, each pattern is produced in such large quantities that the finished pattern costs no more than a few spools of thread or a bit of ribbon. This enables you to have a new pattern for every dress or other garment you desire to make.

It was once the custom, before styles changed so frequently, for women to buy a pattern and use it over and over again. Every home had one bureau drawer full of old patterns, usually tied with bits of cloth, from which the same pattern would be taken again and again to serve as the foundation for another dress.

But now such a practice is not an economy. When you want a new frock you can make it from a new pattern, especially developed to interpret the mode of the moment, with every detail of procedure printed upon it, and with instructions that show you just how to attain the smartest effects of the season. And it may be had for a sum so small that it represents a mere fraction of the cost of the garment.

Surely the modern woman is fortunate in having the modern printed pattern convenient for her selection wherever she may live. It is a womanly art to sew, it is a joy to express yourself through smart, becoming clothes made with your own hands, and this accomplishment has been made easier and more fascinating than ever before through the modern sewing machine, the tempting new fabrics, and most significant of all, the marvelous modern pattern.

The Three Types of Figures

SUCCESS in making a dress, and satisfaction in the finished garment depend first of all upon the pattern you select. Hence your chief concern is to choose a pattern possessed of these four essentials:

1. Style authenticity
2. Perfection in fitting
3. Economy in the use of materials
4. Absolute clearness and simplicity in cutting directions.

These essentials you will find in Pictorial Review patterns, for they are carefully designed by artists and experts on these four principles, and are made especially to fit the three types of figures.

All figures are classified under three general types:

1. The Average figure
2. The Large figure with Slender Hip
3. The Large-hip figure.

In selecting your pattern, then, it is of first importance that you choose that pattern definitely designed for your type. When once you place yourself correctly as to type according to your measurements, you can confidently choose a Pictorial Review pattern for that type, with the assurance that it will give you a becoming style effect, that it will fit your figure, that you can make it with a minimum amount of material, and that you can follow the directions with utmost ease.

Each month new patterns are created expressing the newest in fashions for these three types of figures. Study carefully the figures shown in the accompanying illustration. They will help you to classify yourself.

Fig. 1 shows a silhouette of the average figure. You will notice that the bust is just slightly smaller than the hip measurement, and that the waist-line is normal.

All figures under 42 bust, with average proportions in hip and bust, should buy patterns designed for the average figure. If in doubt, check your measurement with the table of measurements, which will enable you to classfy your type readily.

Fig. 2 shows a slender-hip figure with bust and hip measurement practically the same and with a lower waist-line than that of the average figure.

Slender-hip patterns are designed for large figures, that is, with 42 bust or over. They are especially desirable for the erect type with bust as large or slightly larger than the hips, and with a low waist-line and large waist-line measurement.

Fig. 3 shows the larger-hip figure, which, as you see, has a hip measurement larger than the bust and a trifle higher waist-line.

The large figure, that is, the figure large in the hips in proportion to the bust, will find infinite satisfaction in using Pictorial Review patterns for the full-hip figures, as they are designed slightly shorter-waisted than other patterns and larger in proportion through the hips.

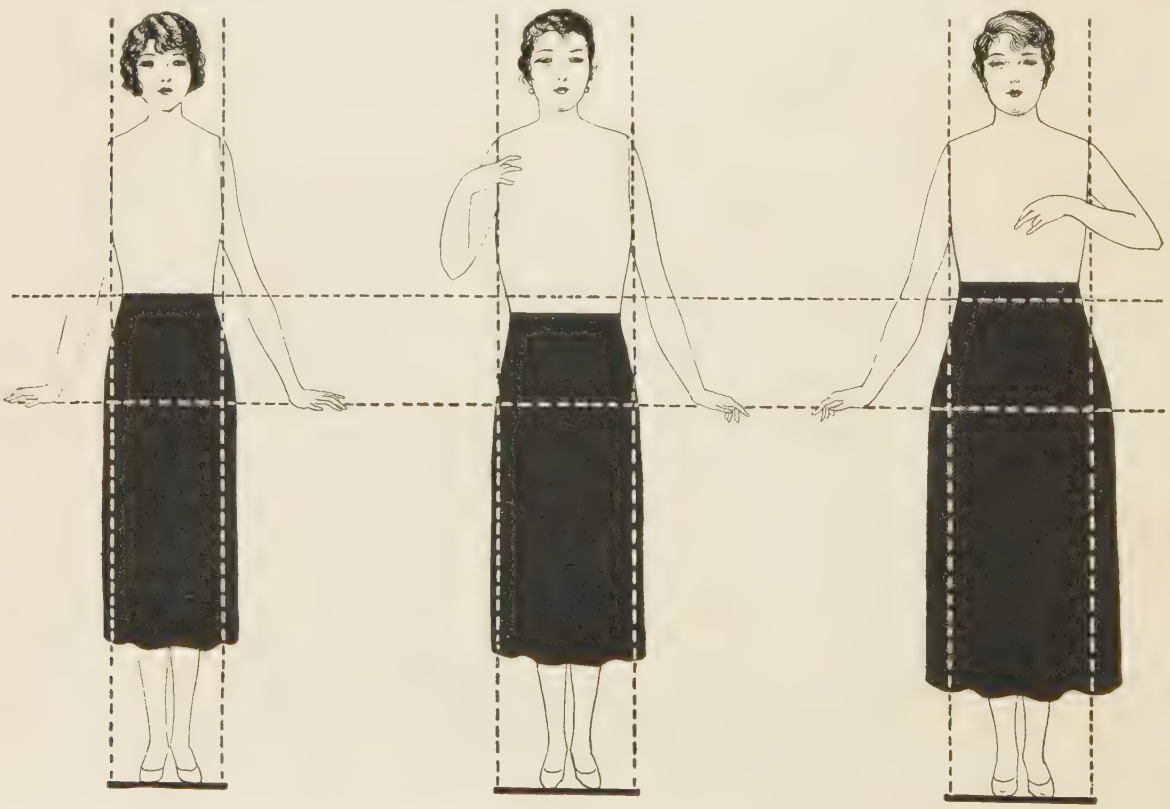


FIG. 1

The Average Figure

FIG. 2

The Large Figure with Slender Hip

FIG. 3

The Larger-hip Figure

Your Individual Type

AFTER you have determined your type, and you definitely know to which you belong—average, slender hip, or large hip figure—look through the magazine carefully, or through the Fashion Book or Pattern Catalog, and find the style that is becoming to you. Consider the suitability of the pattern you have selected from the standpoint of your weight, your height, your age, and your needs.

Do not select a style that emphasizes imperfections. Fashion is kind in the wealth of designs it favors, so study your type, find your style, and select the design that will give you distinctiveness. A dress that is out of keeping with your type is a mistake, no matter how fashionable it may be.

Look through the Fashion Book for lines that express your liking in dress. Check the designs that please you. Go over them again and analyze them for their special becomingness to you. Are they too old for you? Will they make you appear more heavy? Are they drooping or are they jaunty? Will they help you to express animation or dignity, youth or individuality? All these need your consideration.

If you are 20, try to look 18; if you are 30, try to look 24 or 25; if you are 40, work to look 30, and so on. But don't, if you are 20, ever try to look 30, nor if 40, try to look 20. For then your efforts are evident and you lose more than you gain. But hold to youth at all times. Never, unless you are an actress, allow yourself to appear older than you are, for youth, after all, is fashion's great essential.

The design of your dress is as much importance as the fabric or color, so choose deliberately and know for yourself the joy of dresses that are entirely right for you as an individual.

If the figure is broad or the bust full, avoid definite waist lines, and choose designs with trimming or pattern lines at the center front and center back rather than at the sides. Controlled plaits are desirable from point of line, but must be pressed in firmly, then held in by stitching, or tapes underneath, to be wearable by a large, or short, stout figure.

If you are short, and large, or short and slender, you will want lengthening lines. If you are very slender and tall, you will want lines that break length. Correct foundation pattern lines can help greatly in this illusion of size, so observe all lines closely in selecting a pattern.

If you have a tendency to stoutness, remember the set-in sleeve is much more becoming than a kimono sleeve, particularly if the upper arm is large or the shoulders broad. As the set-in sleeve makes for slenderness, it is particularly desirable for the athletic and mature types, and for figures which have a greater breadth of shoulder than of hip.

If you are slight and youthful, rejoice that the kimono sleeve is quite becoming and very much simpler to make; and select a design with a kimono sleeve, unless, of course, Fashion insists otherwise, or for some special reason you desire the set-in sleeve. Sleeves full at the bottom are especially becoming to slender women, but because of the width they add, they must be avoided by the full hip figure.

Tailored collars that are cut long and narrow slenderize the neck line and are becoming to round faces and to figures with full busts.

Dark colors make the figure less conspicuous, and are therefore best for the large woman. The design of the dress, however, should be as youthful as possible. Work for youthful effects. Youth is the charm of the feminine world. Do not choose designs that are too old or too heavy for you. Adapt the youthful designs to your needs, but do not overtrim yourself or your dress.

Youth can wear very plain clothes and be smart. As years come, interesting lines in dress are more becoming, but such should be so beautifully and inconspicuously made as to make the dress seem very simple. A dress that is laborious in any detail loses in charm. Simplicity is art in dress.

When, therefore, you have selected your style, with your type definitely in mind, select your material with the thought uppermost of keeping its texture and design in accord with the lines of the pattern. A pattern beautiful in line and correct in proportion deserves material in keeping with its requirements.

Accurate Measurements Insure Perfect Fitting Garments

As the success of the finished garment depends in great measure on the proper selection of the pattern, therefore every time you buy a pattern, take the measurements of your bust and hip. A change of corsets will change your size considerably, or you may have grown larger or smaller over a short period of time. It is advisable to follow the instructions very carefully as to the placing of the tape measure so that the measurements you take will be in accord with the proportions of the pattern. Study the figures above. It is a matter of but a moment's time to slip the tape measure around the bust and hips to determine your size each time you select a new pattern. Take the precaution to get the correct size in the beginning and tedious fittings will be unnecessary.

All patterns of garments covering the bust should be ordered by bust measure. If the pattern desired is cut in alternate sizes, as 36, 38, 40, etc., and the measurement is a between size, as 37 or 39, it is usually better to select the larger size pattern when ease is desired in the garment. If you like your dresses to fit snugly, then choose the smaller size, say 36, if your measure is 37.

When ordering a loose dress, jacket, coat, or skirt, do not buy a larger size than you take ordinarily, as the extra fullness is taken care of in the pattern. Buy the same size pattern for a coat as you do for a dress; sufficient allowance has been made for all clothing worn under such garments.

Buy a pattern for underwear the same as you do for a coat, making sure each time of your exact measurements. Skirt, drawers, and petticoat patterns are usually purchased by hip measurement.

Because of their style some garments are listed according to the waist measure. In this case compare waist with hip measure, using the chart as above, and you will get your correct pattern size.

Corresponding Measurements of Patterns for the Average Figure

Bust Size	34	36	38	40	42	44	46	48	50	52
Hip (7 inches below waist-line)	38	40	42	44	46	48	51	53	56	59
Across Back	14	14	15	15	16	16	17	17	18	18
Waist	27	29	31	33	35	37	39	41	43	45

The Large Figure with Slender Hip

In the slender-hip figure, bust and hip measurements are about the same, the waist-line lower than the average figure. The corresponding table of measurements illustrates clearly the relative measurements. Thus, if your bust measures 46 inches, your hips will also be 46 inches.

Corresponding Measurements of Patterns for the Large Figure with Slender Hip

Bust	42	44	46	48	50	52	54	56	58	60
Hip	42	44	46	48	50	52	54	56	58	60
Across Back	15	16	16	17	17	18	18	19	19	20
Waist	35	37	39	41	43	45	47	49	51	53

The Larger-hip Figure

In the larger-hip figure, the hip measurement is larger than that of the average figure, and the waist-line is shorter. Thus, if your bust measures 41 inches, the hips are about 46 inches. Study the corresponding table of measurements before buying your pattern.

Corresponding Measurements of Patterns for the Larger-hip Figure

Bust	35	37	39	41	43	45	47	49	51	53
Hip (5 inches below natural waist-line)	37	39	41	43	45	47	49	51	53	55
Hip (7 inches below natural waist-line)	40	42	44	46	48	50	53	56	59	62
Across Back	14	14	15	15	16	16	17	17	18	18
Waist	29	31	33	35	37	39	41	43	45	47

Juvenile Patterns

Order all juvenile patterns by age if the child is of average size for its age (according to the chart). If the child is larger than average size, purchase the patterns for girls' coat, dress, and underwear (except drawers) by the bust measure. Buy patterns for drawers by the waist measure.

Corresponding Measurements for Juniors, Girls, and Little Children

Years—Size—
½ 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17
Breast—
19 20 21 22 23 24 25 26 26 27 28 29 30 31 32 33 34 35
Waist—
19 20 21 22 23 24 25 25 26 26 27 27 27 28 28 28 29 29
Entire length from shoulder to bottom of hem—
21 22 24 25 26 28 29 30 32 34 35 37 39 41 43 46 48 50

Corresponding Measurements for Misses

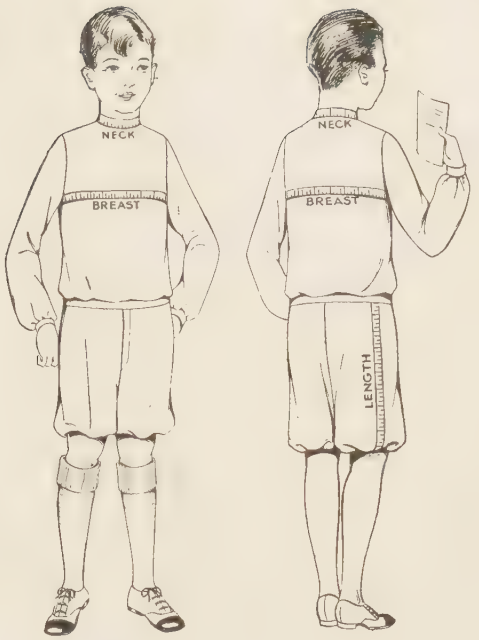
Years	14	16	18	20
Bust	32	34	36	37
Hip (7 inches below waist-line)	35	37	39	40
Waist	26	27	28	29
Length of dress at center-front from waist-line to lower edge	32	35	37	38
Length of dress (beginning with No. 2345) at center-front from waist-line to lower edge	30	32	33	34

Corresponding Measurements for Boys

Years / Size	2	4	6	8	10	12	14	16
Breast	22	23	24	26	28	30	32	34
Waist	21	22	23	24	26	27	28	29
Neck	10	10½	11	11½	12	12½	13	14

Corresponding Measurements for Men

Breast	34	36	38	40	42	44	46	48	50
Neck	14	14½	15	15½	16	16½	17	17½	18



Boys' Patterns

Buy patterns for boys' garments according to age, if the boy is the average size for his age. If smaller or larger than normal, order the coats, suits, and blouses by the chest measure. Buy the shirt patterns by the neck measure and the trousers by the waist measure.

Take Measurements Correctly

To take bust measure, draw the tape under the arms and straight across the back, taking the measure around the fullest part of the bust.

For correct waist measure, draw the tape around the figure at the natural and normal waist-line. taking the measure snug but not tight.

To measure hip width, draw the measure around the figure 7 inches below the natural waist-line (this is the location of correct hip measurement). Have the tape easy on the hip and not too tight. When taking the measure for misses and small women, place the tape at the fullest part of the hip.

Men's Shirt Patterns

Order shirt patterns by neck measurement, using a collar, a comfortable shirt, or neck size as a guide.

When ordering by the shirt-size, measure the neck-band from *center* of the buttonhole at the left and to the center of the buttonhole at right end.

When ordering by neck measure, hold the tape easy around the bare neck where the neck-band comes. Then add one-half inch to this measure for the correct size. Do not buy a larger size pattern for a nightshirt. Sufficient allowance has been made through the body and around the neck to permit an easy fit.

Sleeve lengths are important in men's shirts. All Pictorial Review patterns have a 34-inch sleeve, measuring from the center of the buttonhole at the center back over the elbow with arm bended, to the wrist point. If a longer or shorter sleeve is needed. the sleeve pattern itself can be lengthened or shortened above the elbow to the desired length.

Selecting Patterns and Materials

CONSERVATIVE styles accord better with conservative fabrics and are to be preferred to extreme styles. The faddish styles are in keeping with the unusual or more spectacular fabrics, such as figured materials or those with large designs. The flimsy crêpes are not suitable for the straight-line, untrimmed, one-piece frock. This type should be made of flannels, soft wools, heavy crêpes, cotton suitings, or linens.

Fine, firm cottons and non-crushable linens are used more and more for tailored dresses, and are adaptable to practically all designs that call for wool fabrics. Wool fabrics must, for beauty, be made up simply, as should also fine cottons of firm weave.

Two fabrics used together are often effective, and in this way two materials that one has on hand, or parts of old garments and remnants may be used advantageously.

The pattern and the material should be selected with definite considerations of their appropriateness to each other. For this reason, when you have selected your pattern, take it to the piece goods counter and try to visualize the dress as it will look when made of the various fabrics.

In such cases it is sometimes desirable to select a plain pattern with correct foundation lines, join the materials as you want them, then cut the dress to shape from the plain pattern. This practice is frequent with unbelted, one-piece dresses. For instance, a band of embroidery, lace, ribbon or contrasting color is inserted at the desired point; then the dress is cut. This is particularly true of the assembled 54-inch fabrics. A 36- or 40-inch fabric is added to by means of inserted bands to give the desired 54-inch length.

Pictorial Review Style Publications

The descriptions of the garments in the Pictorial Review Magazine itself and the Pictorial Review Bimonthly Fashion Book, which may be purchased at news-stands or pattern counters, will help you greatly in suiting the material to the pattern lines so that perfect harmony results. The name of the material used in the design, and the type of figure for which the design is best suited, are given in the pattern description. Pictorial Review designers work very closely with the importers and textile manufacturers, so that the material suggested for their designs in the magazine and quarterly are almost invariably available in the stores.

In going through the shops you are sometimes attracted to a piece of material which you cannot resist. Then when you select a style in which you want to make it, you may find that you haven't quite enough material or you have a little too much for the pattern requirements. Your personal copy of the Pictorial Review and Pictorial Fashion Book would insure you against such annoying and expensive experiences, for they are published early enough to permit you to study at your leisure the design for your next dress or wrap, and have the knowledge of the exact amount of material, trimming, and findings required to make it. Then you can shop around, find a material appropriate for the style you have chosen, and buy just sufficient material, with the necessary trimmings and findings, to make a lovely and becoming dress at minimum cost.

Aside from the other valuable information in the magazine, you will find your personal copy more than worth its cost in the fashion and actual dressmaking helps that it gives and the way in which it helps you to keep up with the style trend, especially as expressed in the current patterns.

Miscellaneous Patterns Found in the Pattern Catalog

Pictorial Review provides a pattern for every purpose. Perhaps you want to make some garments such as bloomers for the children, a negligée for yourself, a little dress for a new baby, a particular type of masquerade costume; or you may wish to embroider a luncheon set for a wedding gift, and you don't find in the current magazine or quarterly just the design, pattern, or transfer that you want. Look at the Pattern Catalogs in your local store or shop. All Pattern Catalogs have an index in the back, but any of the young ladies at the Pictorial Review pattern counters will be delighted to show you these books and to help you find any special kind of pattern that you want. They are familiar with the different patterns and designs, and if you but give them an idea of what you want, they will gladly help you in locating it.

A Fashion Book is provided every other month, so that new, dependable fashions are quickly available, with interesting, authentic, seasonable designs. Special illustrated instructions are also given each month and any questions asked by letter receive individual and prompt attention.

How to Retain Style in a Pattern

THE question, "What is style in a pattern?" is frequently asked by the beginner. One familiar with patterns, recognizes the style features at once. They are expressed in the length of the skirt, the width of the skirt, the position of the waist-line, where every inch either way means style. If the skirt is very short and very narrow, it is because the styles are accentuating the short, narrow skirt. If it is full and ripply, it is because fashion is emphasizing the full flare skirt. The same is true of the position of the waistline, the shaping of the armhole and the fit of the sleeves.

The Fashionable Silhouette

The silhouette of the modish figure is studied very carefully by pattern designers, who then cut the foundation pattern to harmonize as nearly as possible with that silhouette. A master pattern establishes the foundation or proportions of the pattern itself. The style features make the variations. You are conscious only of the virtue of the foundation patterns in the correct fit of the garments. Pictorial Review Company take pride in the beauty of line in their master patterns.

In developing style patterns from foundation patterns, each detail has its particular purpose in the style ensemble. Extreme care is taken to have just the right length of shoulder, sufficient fullness in the sleeve, exact location of the underarm seam, correct position of the waist-line, just sufficient fullness for freedom in the blouse and the skirt. For this reason, alteration in the pattern itself, or too much fitting, may lose the style value of one point and thus detract from all the other style features of the garment. So beware in your alterations or fittings not to interfere with the effect sought by the fashion designer. Strive to keep proportions and to work only to have the garment correspond to your individual measurements. If your measurements are much out of proportion, you can readily see that it is better to lean a little toward perfection and thus make less obvious any imperfections.

Patterns as Style Guides

A pattern well understood is a marvelous aid in garment making, giving as it does correct proportions and desirable style; follow these with confidence. Your responsibility is to use fabric and trimming wisely, cutting and working so skilfully that you will bring out the style sought by the designer.

Unless you have had experience in changing the feature lines or style points of a pattern, do not attempt any changes, for if you do an "amateur look" may result and you will be disappointed in your finished garment.

Patterns are made in many sizes. A size for every type and every age is the constant aim of Pictorial Review Company. Designers are continually on the alert to keep the silhouette of the pattern in perfect accord with the modern silhouette of the figure.

Patterns, therefore, always express the new. Although silhouettes of figures may change but slightly as time passes, the change, slight as it may be, is always carefully expressed in the foundation pattern lines, all to the advantage of the woman who desires to create beautiful dresses.

Patterns are designed for the figure with 36 bust, 38 hip, and height 5 ft. 6 ins., but they may be enlarged or made smaller from these model proportions. Observing for ten minutes a master pattern expert at work shows you that there is an art in grading patterns, in keeping the proportions, in checking the measurements, in balancing the pattern throughout. What a mistake it is then to be careless in taking measurements, in cutting and assembling a garment.

Snug or Loose-fitting Garments

Children, elderly women, and very thin women can wear garments that fit more loosely than those for other types of figures. Young women who want to attain a very smart effect often wear very snug-fitting garments, as do also the medium stout. The very stout want their garments to fit quite snugly but not in such way as to outline the lines or curves of the body. The pattern manufacturer recognizes that a woman with a 34 bust figure will often buy a 38 pattern with a desire to appear larger, and often a woman with a 40 bust figure will try to use a 38 pattern, feeling that if she gets her dress very snug and very close she will appear smaller. There is some recognized merit in such a plan, but with Pictorial Review patterns, which have very accurate proportions, it is safer and more satisfactory in every particular to buy a pattern that is exactly in accord with your measurements, so that your garments, when finished, will have the appearance of being made especially for you, and be consequently more attractive than if you endeavor to camouflage your size by using a pattern of another measurement than your own.

Knowledge Aids Perfection

As it has been said that only five out of every one hundred women read the instruction book that comes with their sewing machines, that only twenty out of every one hundred use the wonderful sewing machine attachments provided for their aid and convenience, it is the purpose of this section to bring vividly to you the need of correct measurements; the virtue of pattern proportions; the importance of the instruction on the pattern envelope, the Pictograf, the pattern itself, all to save your time and to insure success for your efforts. If you buy your patterns correctly, if you read and know your pattern—where it can be shortened or lengthened, how it should be placed on the material, how the pieces should be assembled, you will have perfectly shaped garments. Use the aids that are here, remembering that instructions are provided to help you to make sewing easy for you and to light the way for you throughout the creation of garments so that you will find real joy in the making.

The Pattern Envelope—Front

MATERIAL REQUIRED—Without Nap

Sizes	View 1 Light 36 ins.	View 1 Light 54 ins.	View 1 Dark 36 ins.	All one material with long sleeves 36 ins.	All one material with long sleeves 54 ins.
14	2⅞ yds.	2 yds.	⅝ yd.	3⅛ yds.	2⅛ yds.
16	3⅛ "	2¼ "	⅝ "	3⅜ "	2⅜ "
18	3½ "	2¼ "	¾ "	3⅝ "	2½ "
34 or 36	3¾ "	2⅜ "	¾ "	3⅞ "	2⅝ "
38 or 40	3¾ "	2⅜ "	¾ "	4¼ "	2¾ "
42 or 44	3⅞ "	2⅝ "	¾ "	4½ "	3 "

Sizes	View 2 Cut lengthwise 36 ins.	View 2 Cut lengthwise 40 ins.	54 ins.	Cut crosswise 54 ins.
14	2⅞ yds.	2¾ yds.	2 yds.	2 yds.
16	3 "	2⅞ "	2⅛ "	2 "
18	3⅛ "	3 "	2⅛ "	2⅛ "
34 or 36	3⅜ "	3⅛ "	2¼ "	2¼ "
38 or 40	3⅝ "	3¼ "	2⅜ "	2⅜ "
42 or 44	3¾ "	3½ "	2⅝ "	2½ "

NOTE:—If pattern is placed crosswise on 54-inch material, sizes 34 to 44 may have to be faced for a hem.

Be Sure to Get Correct Size
Pattern Will Not Be Exchanged

Art & Meth. Pats. App. For

Printed in U. S. A.

READ carefully the instructions on the pattern envelope. Every pattern made has its own particular specifications and points of importance. They are there for a definite purpose, to simplify the making of the garment you have planned, to make it just as easy as possible for you to develop it and to insure absolute satisfaction for you. Read with due regard to these points so that you will not only cut the garment accurately but will put it together with the skill of a professional.

Proportions of the Pattern

The numbers in the center at the top of the envelope tell you, first, the bust measurement, the length of the skirt including the hem from the waist-line down, the approximate width of the skirt and the size of the pattern through the hips.

These four measurements will help you with your pattern. If your skirt needs to be longer or shorter, you can easily make the adjustment. If you want your skirt narrower or with more fullness, you will know from these measurements how much to subtract or allow. If your hips are larger or smaller than the pattern measures, you will know just what changes to make.

Almost invariably two styles of neck finishes and two types of sleeves are given on the pattern. You may choose the one that suits your purpose best, feeling sure that all are in keeping with the silhouette of the design.

You are told just how much material to buy for your size of pattern in any width of material that you may choose from which to make your dress, also how much contrasting material is required, if any.

The Pattern Envelope—Back

HERE you see at a glance the various sizes in which the pattern is made, and the corresponding measurements. For example, a misses' size 14 corresponds to a 32 bust, and a ladies' size 40 corresponds to a 40 bust measurement.

You are given a description of the design, which serves to call attention to any special features of the garment.

Each pattern piece is identified by a letter, A, B, etc., to distinguish it from accompanying pattern pieces. Here you see the names of the lettered pieces, so that you may become familiar with each one.

A construction guide is shown on the envelope, so that you may recognize each pattern piece and know just what part it has in the garment.

Lastly, you have the Notion Guide, which makes it possible for you to save time because you are able to know in advance the necessary dress findings, and when you buy your pattern you can also buy your thread, fasteners, trimmings, and other accessories.

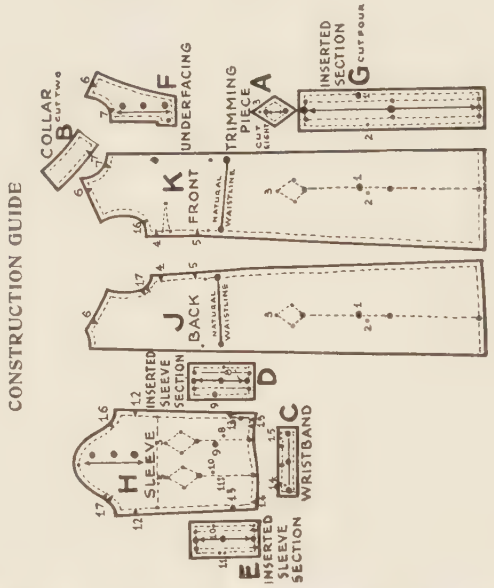
This dress is made in the following sizes: 14, 16, and 18 years, and 34, 36, 38, 40, 42, and 44 inches bust measure

Corresponding Measurements					
Sizes	Bust	Sizes	Bust	Sizes	Bust
14	32	34	34	40	40
16	34	36	36	42	42
18	36	38	38	44	44

LADIES' AND MISSES' DRESS, slashed at center-front, underfaced and closed to the neck or rolled with the convertible collar. Long one-piece gathered sleeves slashed up from lower edges with plaited sections inserted and finished with wristbands; perforations are provided for short sleeves. The trimming-pieces which are adjusted above the inserted plaited sections in front and back of dress, and on the sleeves, may be omitted.

10 Pieces Given in This Pattern

A—Trimming-piece
B—Collar—Half pattern
C—Wristband—Half pattern
D—Inserted Sleeve Section—Half pattern
E—Inserted Sleeve Section—Half pattern
F—Underfacing—Half pattern
G—Inserted Section
H—Sleeve—Half pattern
J—Back—Half pattern
K—Front—Half pattern



The New NOTION GUIDE PATS. APP. FOR

Years 14-16-18	Bust 34-36	Bust 38-40	Bust 42-44
2 cards of binding	2 cards of binding	2 cards of binding	2 cards of binding
1 pair of shields	1 pair of shields	1 pair of shields	1 pair of shields
1 spool of thread	1 spool of thread	1 spool of thread	1 spool of thread
2 snappers	2 snappers	2 snappers	2 snappers
1 hook and eye	1 hook and eye	1 hook and eye	1 hook and eye
1½ yard of ribbon	1½ yard of ribbon	1½ yard of ribbon	1½ yard of ribbon

Follow the Pattern Layout

THE average woman is not mechanically inclined. The makers of Pictorial Review patterns have kept this point definitely in mind and have worked to make their patterns so simple that they are easy to understand, easy to use, and require a minimum amount of time.

Study the Pictograf

For years we were satisfied to use a plain piece of tissue paper cut to shape and carrying perforations to guide us in placing the plain pieces on cloth for cutting.

Now when you open a Pictorial Review pattern envelope and take out the pieces preparatory to cutting out a dress, the situation is entirely different. It is as though the shade were lifted on a bright morning to let the sunlight in. You see at once the printed instructions. You take up the Pictograf and you see on it pattern layouts for the different widths of material. By studying these and using the correct layout for your material, you will save much time in placing the pattern pieces correctly and economically. While studying the Pictograf, you will learn just where each section goes and its importance in achieving style and uniform proportions in the dress.

Read Markings Carefully

Notice particularly each section of the pattern as you take it out of the envelope. This is especially important if you wish to use two kinds of material in developing one garment. Before you attempt to use the pattern or to make any changes in it, make sure that you understand all the markings and the position that each of the pattern lines should assume on the figure.

You notice not only how the pattern pieces are placed on the different widths of material, but also how each piece is placed with a lengthwise or crosswise grain to get the right effect.

When you have laid the pattern on, pinned each piece accurately and securely, cut and marked each piece ready for assembling, you find printed instruction to tell you just how to put the dress together successfully—all provided for you to save your time, your patience and to insure success for your dress.

Accurate Cutting Insures Good Fitting

This is most important in using a pattern, for if you are careful in this regard, and cut accurately, you are quite certain to have a perfect fitting garment. A garment accurately cut, even if not so skilfully finished, will appear better when made than a garment poorly cut and beautifully finished. So take care to straighten and lay your material out smoothly, to press out any wrinkles that have formed, and to smooth the pattern out carefully with a definite regard for the lengthwise and crosswise positions on the pattern.

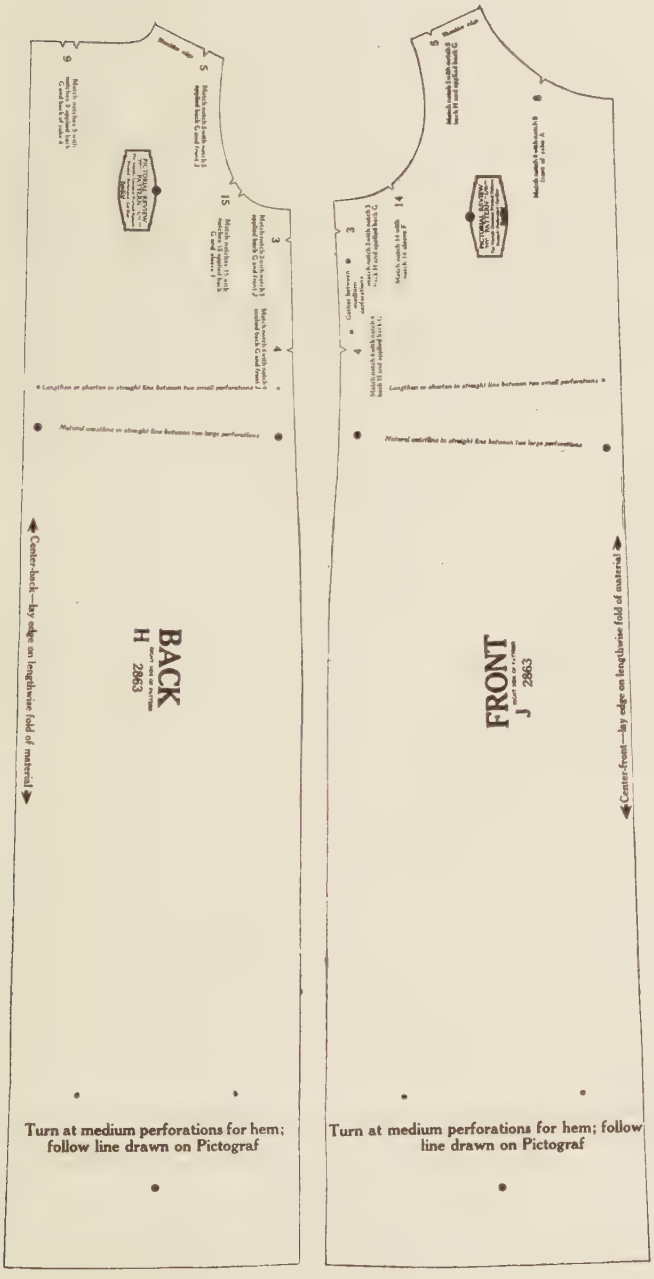
Know Your Pattern

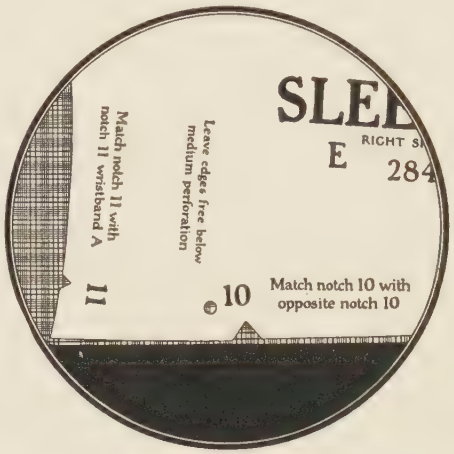
ON this page you will find a picture in miniature of the front and back of a dress pattern. Study it carefully. Note how the arrowheads, perforations, notches and guide lines are located for your convenience.

Any one who can study and learn from pictures can work successfully with the new illustrated patterns, for you are guided every step of the way.

Each pattern piece is described, you know exactly what it is and what it is for. In truth, the pattern itself almost speaks while guiding you through the various stages of cutting and making a dress.

Each point, joining, and feature is so carefully marked that mistakes are practically impossible and success even for the novice quite certain. Acquaint yourself with the virtue of the pattern and let it help you to make lovely dresses, the lines of which when cut will inspire you to do your very best in workmanship that the dress may grow truly beautiful in your hands.


BACK
H
2863
Center-back—lay edge on lengthwise fold of material
Turn at medium perforations for hem; follow line drawn on Pictograf
FRONT
J
2863
Center-front—lay edge on lengthwise fold of material
Turn at medium perforations for hem; follow line drawn on Pictograf

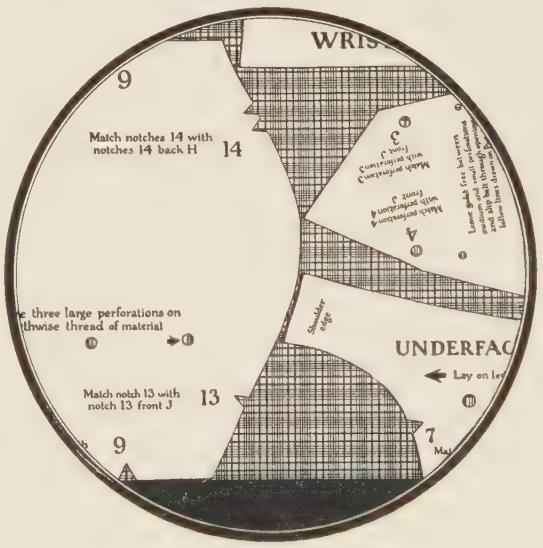

Match notch 11 with notch 11 wristband A
Leave edge free below medium perforation
11
10
Match notch 10 with opposite notch 10

Notches

Notches, plainly shown as above, aid you in quickly and accurately assembling a garment.

Perforations

Perforations mark overlapping sections, and direct you as to position lengthwise, crosswise, or bias.



Cut Pattern Lines with Care

THERE are several points to consider in cutting and fitting garments made from patterns.

1. Take accurate measurements and buy a pattern to correspond as nearly as possible to the measurements.

2. Read carefully the instructions for laying out the pattern. Then separate the pattern pieces so that you will know exactly what pieces you will use and what each pattern piece represents, as right placing of a pattern and careful cutting practically insures success for a garment.

3. Take care of any definitely known variance through pattern alterations and thus save fittings. If there is an extreme variation, cut a muslin model from the pattern and fit it perfectly to the figure, before cutting the material. Use this fitted muslin guide along with your pattern as your guide in cutting. The muslin model fitting requires more time, but really saves time in the end if there are many changes to be made. It also proves a safeguard if the material at hand is scant in measurement or very expensive.

Measure the width of your material and use the pattern layout that corresponds to it.

Straighten one end of your material either by tearing or drawing a thread and cutting it straight before placing the pattern on it.

Straighten the material, no matter what kind, so that the selvages will come straight as well as the straightened end.

If there is a definite design or figure, mark the one you want to come directly in the center-front and center-back and pin these folds on a lengthwise thread. Do this in preference to pinning the selvages together.

4. Keep your material on a firm smooth surface and use enough pins in pinning the material together, so that you are certain to cut both sides exactly the same. This is especially necessary with materials that slip. Use weights on materials that slide easily from the table while you are cutting.

Pin the pattern securely to the fabric so that it will remain in straight position until all perforations and notches have been marked.

5. The plainer or simpler the lines in a garment, the more necessary it is to cut it accurately.

If there is a pronounced crosswise design, as in a check or plaid, match these at the side seams before cutting the back portion. That is, lay the front pattern on, then lay the back up against the underarm line of the front, and match the designs so that the effect will be pleasing when the garment is put together. This plan should also be followed in cutting facings, sleeves, pockets, or cuffs, to have the benefit of a design rather than confusion in the finished garment.

6. Cut the garment accurately from the pattern, then fit it during the process of making, taking care of any necessary alterations at this time.

Definitely mark the center-front and center-back with a long, uneven basting before removing the pattern. This is to insure accuracy in fitting, also in placing pockets, belts or yokes.

Respect the fabric you are handling, realize that much labor and intelligent effort has gone into its production.

Mark Perforations Accurately

PERFORATIONS—the little round holes in a pattern—are of three sizes—small, medium and large. Each is used for a special purpose, such as to indicate seam joinings, slashes, waistlines, position for pockets, for trimmings, and for definite assembling points on the pattern.

Because each piece of the pattern calls for two pieces of cloth exactly alike, it is advisable for both accuracy and convenience in putting the garment together, to mark each perforation and each notch in the material before the pattern pieces are removed.

Use chalk on cottons and linens, and on heavy silks, especially those that are not pure silk, where the tailor tacks might mark the fabrics as pins often do in weighted taffetas.

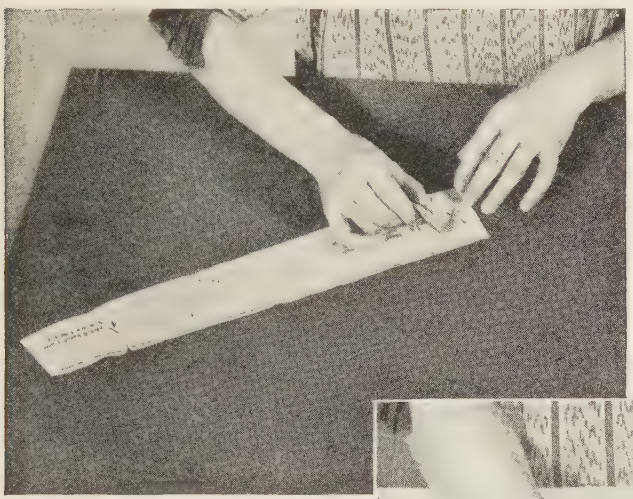


FIG. 1

Marking Perforations with Chalk

If chalk is used, as in Fig. 1, it is necessary to mark one side with chalk, then place a pin through each perforation, turn the material over, and mark the underside or second piece of cloth exactly where the pins come. This is done to make sure that the markings are the same in each section. After all perforations are marked and all notches cut, and the printed instructions read, the pattern pieces may be removed, the pieces of material separated, and the garment assembled for fitting.

If you cut a garment and do not baste it right away, leave the pattern pieces in place on the cut sections as the instructions printed on them will help you greatly in putting the garment together.

Some who are new at sewing like to turn the edge of the pattern back 3/8 inch and mark with chalk along the turned line—this to gain a true line for the basting.

For fine cotton fabrics many painstaking seamstresses lay a ruler along the pattern lines 3/8 inch from the edge, draw a line, and then trace this line with a sharp-pointed tracing-wheel. In this way the seam can be pinned together on the tracings and basting may be dispensed with.

Marking with Tailor Tacks

In wool or pure silk where the chalk marks do not show clearly and where it is absolutely necessary to join all points very accurately, tailor tacks, such as shown in Fig. 2, are used. A tack is made within each perforation as shown here. The detail of the stitch is given on page 20. As will be seen in Fig. 3, the tailor tacks should be cut before the pattern piece is removed. All this is done in order that both pieces may be marked exactly the same.

In shops that specialize in high grade tailored work, quite as much care is given to accurate marking of perforations, notches and seam lines as to the stitching that trims the garment, all because of the insistence that the garment be assembled accurately. Imperfect seams or incorrect joinings are never seen in well made tailored frocks.

Twenty minutes extra time spent in accurately marking the guiding perforations and notches will easily save twice that time in putting the garment together.

When a seam is stitched ready for pressing, remove the tailor tacks on that particular seam, removing the tacks as the seams are finished. Before the final pressing make sure that every tiny thread has been removed, which includes bastings as well as tailor tacks. In making tailor tacks in velvet, always use silk thread of a contrasting color.

FIG. 2

FIG. 3

Steps in Making a Dress

Step One—Select Pattern

LOOK through the current magazine, Fashion Book, Fashion Sheet, or Counter Book, and find a design that suits you perfectly from point of style, becomingness in line, and appropriateness. Mark down the number of the pattern. Read carefully the instructions for taking measurements given here. Determine the size pattern you require. If you are in the least doubtful as to the correct size, ask the young lady at the pattern counter to take your measurement for you. When you have purchased the pattern, note how much material is required for your size.

Step Two—Select Material

If you are not positive about the color or the trimming, shop around, see the new colors, the new trimmings, and suit one to the other before buying definitely. Do not be timid about shopping and asking to see material; the merchant wants to sell you merchandise that will please you thoroughly and make you a satisfied customer. Gather all the available information, and before buying, determine the right color, the right fabric, the smartest and most becoming trimming. Do not choose chiffon unless you have time to sew it beautifully. Your fabric, your time for making, and your trimming should be in accord. Do not use expensive fur or braid on inexpensive material. All must be in harmony if your dress is to be a complete success. Read the notion guide on your pattern envelope and buy at the notion counter the required thread, seam binding, fasteners, and other needs that will save your time in making the dress.

Step Three—Prepare for Sewing

Make your machine ready for working. See that it is wiped clean of all oil or lint, that the needle is correct and is properly adjusted. Wind the bobbin; thread up the machine for sewing; wash your hands; and make ready for laying out the material and pattern.

Step Four—Straighten Material

Straighten one end of the piece of material either by drawing a thread and cutting, or by tearing. (If the material is wool, shrink it as previously explained.) Lay the material out on the table. If the material is wrinkled, press it thoroughly before cutting. Open up the pattern and separate the pieces.

Step Five—Lay Out Pattern

Lay the main pieces, such as front, back, and sleeve in one place; the trimming pieces such as collar, bands, pocket, etc., in another. Take up the Pictograf and read all instructions carefully. Read also the instructions given on the pattern envelope. Notice particularly the pattern layouts. Compare the width of your material to see whether you should leave the material folded and pin the selvages together, or open it out and press the fold before starting to cut.

Step Six—Measure Pattern

Test your pattern for length. Measure from the shoulder at the neck to the length you want your dress. Note how much material is allowed for a hem. If you want a narrower or a wider hem, provide for this when laying the pattern out on the material. Mark where you want the waist-line to come, and shorten or lengthen your pattern, as previously explained.

Step Seven—Pin Pattern

When the pattern pieces are carefully placed, both as to correct grain of the cloth and economy of material, pin each piece securely so that it will not slip during cutting.

Step Eight—Cut Material

Proceed to cut out the pieces, cutting exactly on the pattern edge; cut each notch, making the cut very shallow, yet definite enough to guide you. Cut long swaths with your shears—never make a choppy cutting line, for it is difficult to assemble perfectly.

Step Nine—Mark Perforations

Mark with tailor's chalk, or tailor's tacks, each perforation that is designated as a joining mark—for instance, where a pocket fold or plait is to be placed, or where shirrings are to be made.

Step Ten—Pin and Baste Seams

When all pieces are accurately marked, place the front and the back sections together, leaving the pattern pieces in place long enough to make sure as to the correct assembling. To pin body seams together, always begin at the neck and underarm. When the seam edges are pinned together, proceed to baste them with stitches $\frac{3}{8}$ inch long, directly on the seam line. Three-eighths of an inch is allowed on all patterns for seams. Even when a garment is basted for French seaming, with seams to the right side, the basting should be done on the $\frac{3}{8}$-inch line.

Step Eleven—First Fitting

When the front and the back sections are basted together, and the sleeves are also basted, the dress is ready for fitting. Put on the corset, slip, and shoes that you intend to wear with the dress, so that all will be as nearly right as possible. A corset can make inches of difference in bust, waist, and hip-line, and a definite change from one corset to another can change the lines of a dress, especially one that fits rather snugly.

Observe the line around the bust and the hip first.

Your dress balances from these points. The crosswise grain of the material should be exactly parallel with the bust and hip lines and should be kept so, even though the shoulder or waist-line are changed in fitting. Never be hasty in fitting; study the dress; make sure that it balances properly on the figure; pin in any surplus fullness at shoulder or underarm.

Notice particularly Fig. 1 to see just what is needed in fitting. If the back is short and the bust full, it may be necessary to lift the back slightly. If the front is short in proportion to the back, it may be advisable to raise the front shoulder. If the shoulders are narrow in proportion to the bust, this may be remedied by laying a little dart in the front as shown in Fig. 2. In any event, have the garment fit as perfectly as possible, making sure, of course, that every bit of fitting that is done is in accord with the smart silhouette and is becoming to the individual. Pin all alterations carefully and mark them with chalk as an extra precaution. Some prefer to fit just one-half of the dress, then mark the other side exactly the same when the dress is removed. This is quite all right if both sides of the figure are known to be exactly the same.

Fig. 1

Fig. 2

Step Twelve—Fit Sleeves

Fit the sleeves very carefully. If the shoulder-line of the dress has been shortened, remember that the sleeve must be fitted that amount, and if necessary cut at the underarm to make the sleeve long enough on top. Adjust the sleeve first on the arm, with the crossgrain of the sleeve in line with the bust-line. Fit from the point up and down. When all is fitted to your liking, lay the cuffs, collar and pocket pieces on, just to make sure that their proportions and position are as you want them.

Step Thirteen—Mark Fitting Alterations

Remove the dress, baste in any alterations made, and prepare to stitch inside the basting line, if a closer fitting dress is desired, and outside if a slightly loose dress is preferred.

Step Fourteen—Second Fitting

When the foundation seams are stitched, basting threads removed, seams finished and pressed open, pockets, collar, cuffs all made ready, and sleeves basted in, put the dress on for the second fitting. Notice the sleeves first. Make sure that their position is correct, and make, if necessary, any required adjustments. Mark the neck-line for becomingness. Turn the hem, pin the collar and cuffs in place, and mark for the belt—its size and position.

Step Fifteen—Finish Dress

Replace pins with basting and chalk marks and proceed to complete the dress. It is assumed that the dress pleases so completely at this stage that you will take special precautions to finish it beautifully. As you finish each section, press or steam it carefully, make all joinings as neat as possible, blend all your seams, trim the seam edges of any overlapping corners or joinings, and take as many finishing stitches as you find necessary to give your work the professionally finished look. Deftness in finishing, sewing just sufficient to finish each part perfectly without giving the effect of oversewing, is artistry applied.

When the dress is entirely finished as to sewing, and before buttons or fasteners are added, give it a complete pressing, going over each part with painstaking care so that all is beautifully pressed. Add buttons or trimmings, roses, corsages, bows, frills, or any final trimming touches that will not press, and thus complete the dress of your own creation—a dress that gives evidence of intelligent buying and careful workmanship, a dress you will be proud to own and wear.

Step Sixteen Wearing the Dress

Now that your dress is finished, if time possibly allows, dress up in it just for yourself. Make sure that hose and shoes are right for the material and design of the dress. Make sure that the slip is right in length and smooth and flat enough not to interfere with the silhouette of the dress.

Perhaps when you see the dress on, you will want to add an ornament or some special trimming to emphasize the color. A dress to be entirely successful, to reward you for the effort you have put into it, should help you to make a complete picture of yourself. As the accessories that you wear with a dress may add to its beauty, or greatly detract from it, you must make sure that they are in keeping and complementary, if possible.

Dresses come to have a sentimental value, when we wear them with pride, and especially when we know that they are correct in design, material, and workmanship. If you are not satisfied with your results in any of these three points, let this book help you. Correct, becoming dresses are ever a necessity, and beautiful ones are worth striving for.

Turning and Finishing Hems

BEAUTY in the hem-line is important in dress-making. The shorter the skirt, the less accurate the hem needs to be; that is, a discrepancy in length of ½ to 1 inch is not discernible to the average eye in the hem of the short skirt. But, for a skirt that is 3 or 4 inches from the floor, accuracy is necessary, because the floor serves as a background, as it were, against which any variance is noticeable.

There are many ways to turn hems. Skirt markers of many makes and kinds are to be had at little cost. Some women extol the virtues of certain makes, while others prefer the ordinary yard-stick, demonstrating that they can mark for very accurate hem turns with the yard-stick, mirror and pins as their only aids. Where there are two women in the family, they may turn the hems of each other's skirts, each sitting on the floor in turn and measuring from the floor an even distance with a ruler or marker.

FIG. 1

Marking Skirt Lengths from the Hip-line

The more modern way—quickest, simplest and most accurate, is to measure the hem yourself, as in Fig. 1.

All variance in length of an "even hem skirt" comes between the waist and hip line, where the shaping of the figure comes.

In fitting skirts, it is well to remember that the skirt should be fitted from the hip-line up. The correct hanging of the skirt should be made at the hip-line and above. Otherwise, the skirt will "hike" or "sag" and give difficulty in the hem.

To mark a hem with a yard-stick, stand in front of the mirror, as shown in Fig. 1. Turn in front of the mirror, moving the yard-stick as you turn and placing a pin at each point on the hip-line. Keep your finger on the point on the stick that indicates the distance from floor to hip line. When you have put in pins all the way around, notice on the yard-stick what the correct length needs to be below the pinned line for style and becomingness—25 or 30 inches. When the dress is removed lay it out on the table, as shown in Fig. 2, and measure down from the pinned line at the hip the distance the length should be, and put in another row of pins. Then trace, press, or crease on this second pinned line and thus obtain the line for the bottom of the skirt or the hem turn. This is a very quick and simple way, as experience will tell you.

If in measuring there is not sufficient length for a hem, a fitted facing can be cut to fit the lower edge, and applied as shown in Fig. 3.

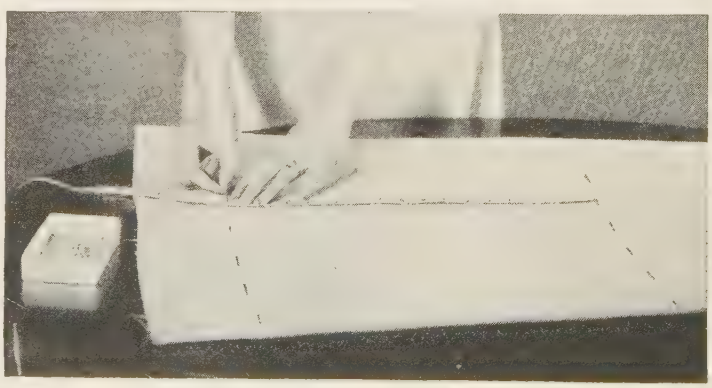


FIG. 2

Fitted Facings

Skirts with a flare are better with a fitted facing than with a hem. If your pattern allows for a hem, measure the skirt for the correct length, then cut ⅜ inch below the marked lower edge. Take the piece that is cut off, turn it around, as shown in Fig. 3, and use it as a fitted facing. Join the edge in a ⅜-inch seam, press the seam open, and bind the upper edge with bias binding. This may be slip-stitched, or stitched at the top, as you prefer. In any event, keep the facing perfectly smooth and even all the way so that it will be as smooth as though it were a hem.

A fitted facing that joins a hem is shown in Fig. 4. Frequently such a method is advisable where there are circular and straight sections in the skirt. The hem allowance on the circular portion is simply cut ⅜ inch below the hem turn, then turned and used as a fitted facing.

Applying Bands to a Skirt

In applying bands to the lower edge of a skirt, measure the skirt length in the usual way, from the hip-line down. Then, lay the skirt out, place the band directly over the short skirt portion to piece out, as it were, the necessary length. Such bands should have the hem put in, and plaits, if any, placed before being applied to the skirt.

Ruffles, lace flounces, and flares can be applied to a short skirt portion, as in Fig. 4. The one necessary precaution is that the correct skirt length is determined before adding the band or flare, which usually measures the same in width all the way around.

If the top edge of an applied portion is irregular, lay it out carefully on top of the dress portion and measure the correct length from the hip-line to the bottom of the skirt all the way around. Make any necessary adjustments in between, to shape the added portion, but keep the lower and upper lines of the skirt length the same throughout.

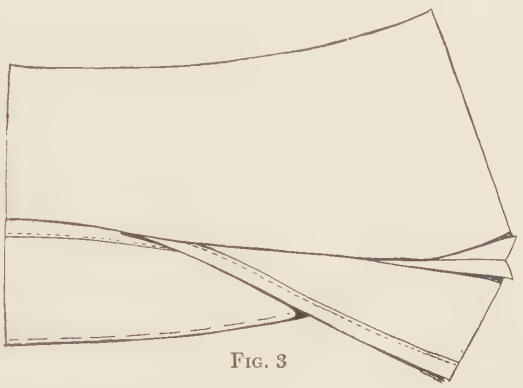


Fig. 3

Applying Tunics and Tiers

In applying tunics, tiers, and flounces, measure their length and finish their lower edges before applying them to the skirt; but be sure that they are right in length, and correct in position to give desirable proportions. Such are often added to or worn over a straight, slender skirt, the length of which would govern the length of the applied portions.

Hems for Skirts with Trains

If a train is added to a short skirt, get the length of the skirt first, then pin the train in position and have some one turn the lower edge to a becoming length.

Long dresses with trains vary so definitely according to the style, material, and trimming, that they are better turned on the figure, turning and pinning the hem, working all the while for effect in line. Usually only one side is turned, after which it is placed on top of the unturned side; then the skirt is removed, all seams pinned together from the waist-line down, and the unturned side made exactly the same as the turned half.

Hems in Children's Clothes

Usually hems for little folks' clothes measure the same all the way around, from waist-line to hem. This is because there is no hip or waist-line development. Fashion decides the length children's skirts should be, and mothers should watch this carefully. Dresses that are longer than Fashion decrees usually make the child appear conspicuous. Very short skirts are becoming to tiny folks, and should be used whenever possible. For the length of such dresses, measure from the shoulder, at the neck, down.

When bloomers to match are worn the skirt length is usually made shorter to give good balance. Dresses with full skirts are usually finished shorter than those with narrow skirts.

Fashion Regulates the Length of Skirts

Fashion makes its most definite emphasis in skirt widths and lengths. These two factors have much to do with the style of collar and sleeves and must be in harmony if style is attained. An inch or two in the length or shortness of a skirt may determine the becomingness to the individual. Three inches will destroy the fashion effect, so watch that you keep in harmony with fashion, yet that your skirts are a correct length for you as an individual.

Each season comes the question: How short or long are the skirts? Current fashion information is always available for this and one should know and make her old and new skirts in accordance with it. This does not mean that one must be a slave to fashion, but it means that you must be alert and interested in the changes and developments and commercial essentials of your day.

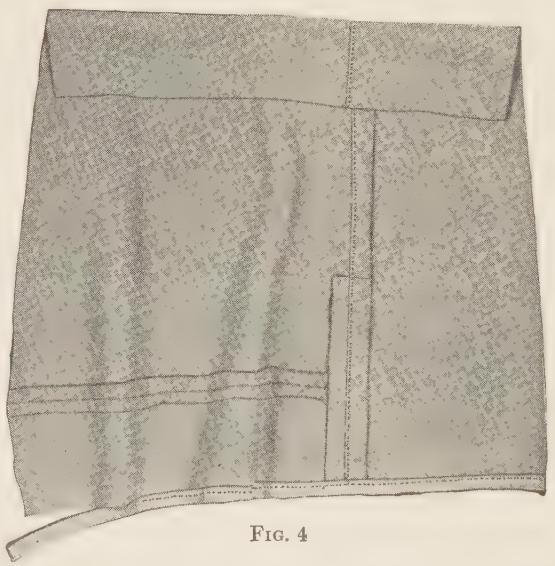


Fig. 4

Patterns provide a generous allowance in length regardless of the style; therefore it is necessary to measure your pattern and turn it in to a length that is becoming and in accordance with the hem finish used.

It should be remembered, in shortening a circular skirt at the bottom, that some of the fullness of the circular is removed. Therefore, it is better to pin a tuck in the pattern as for a nun tuck, Fig. 3, page 30.

When your material is short—perhaps a remnant has been used—you may easily face the skirt, even when the lower edge is straight. Very short skirts are often faced with the material used as a trimming, especially if it is of contrasting color.

How to Fit Garments Correctly

PATTERNS selected in accordance with correct measurements will rarely require fitting, especially if correct lengths have been carefully measured before cutting. When fitting is necessary, slip the basted garment on, and view the effect to see where fitting is advisable. If changes are necessary, make them cautiously so as not to disturb the fashion effect obtained by the pattern.

Basting a One-Piece Dress for Fitting

After the garment is cut, all notches carefully made, all points of instruction on the pattern itself carefully noted, remove the pattern pieces and proceed with the basting preparatory to fitting. Begin by pinning the two shoulder seams together, pinning very carefully exactly in the line indicated by the seam allowance. Three-eighths of an inch is usually allowed for seams on all foundation pattern edges. In using the Pictorial Review pattern you will realize that the pattern line is very accurate and that there is no surplus to annoy you in cutting. Pin the shoulder seam together and ease in any fullness that there may be in the back shoulder portion.

To insure a smooth fit across the chest, the front shoulder is often stretched slightly and the back shoulder eased in to give a perfectly smooth fit over the shoulder. See Fig. 8, page 19.

Baste the shoulder seams with stitches a generous quarter of an inch in length, pin the underarm seams together, pinning first the waist-line notches, then from the armhole down. When the seam lines are perfectly even and the material very smooth, proceed to baste the underarm seam. In the case of a two section, straight-line dress, join the waist and skirt, then baste the underarm seams. Baste one sleeve from the armhole down and make it ready for the fitting—only one sleeve need be fitted unless there is a known difference in the size of the arms. Sometimes, one arm will be slightly larger, or longer, or shorter, than the other, and if you are aware of this and the sleeves are to fit very snugly, be sure to baste and fit both sleeves.

Fitting the Main Part of a Dress

In fitting the waist portion of a garment, the first thing to consider is whether it sets easy around the bust line. Note this from both sides, observing front and back carefully. If it sags a little at the armhole, as shown in Fig. 1, the shoulder seam needs to be lifted slightly as in Fig 2. If the back is long, shoulder blades prominent, such an alteration need be made only in the front shoulder seam. If it draws across the bust, as in Fig. 3, it indicates that the pattern is tight across the bust. Clip the armhole, fit a dart in the front underarm as shown in Fig. 4. If the chest above the bust is flat, it may also be necessary to lift the shoulder, as shown.

If a slight diagonal wrinkle forms at the armhole, as in Fig. 5, correct it with a tiny underarm dart, as in Fig. 4. If this does not remove the fullness, make a shoulder dart, as in Fig. 6. This will shorten the shoulder slightly, which may necessitate lifting the sleeve at the underarm to make it long enough on top.

FIG. 1 FIG. 2 FIG. 3 FIG. 4 FIG. 5 FIG. 6

Altering the Neck-line

If the neck-line seems a little close, don't be hasty in trimming it out; clip it and open the shoulder seam slightly at the neck. Sometimes the muscles of the neck are quite large and cause a garment in the fitting to appear tight. This is very easily corrected without interfering with the garment itself, by making the suggested alterations.

If the back at the neck-line is "full," sometimes tiny tucks or darts are placed 1 inch apart and made 1½ to 2 inches long, and tapered from ⅛ inch out to nothing. Such darts prove advantageous as they allow the collar to fit more closely to the neck in the back. They should be put in very carefully and very neatly from the under side, so that when pressed they are hardly visible. If there is not enough fullness for darts, gather or shirr in the necessary amount to bring the shoulder seam to correct position.

Fig. 9

Study the Garment

Fig. 7

There are certain fundamental rules for fitting with sure satisfaction. Endeavor to see first the style effect the designer had in mind and determine at the very outset not to lose this in the fitting. If the garment is much too big, observe where. Pin in the surplus carefully, rebaste the garment and try it on again. Don't alter promiscuously. Do your altering on foundation lines so that the balance of the garment will not be lost. It is much better in making alterations to take in a slight amount at two different points, as for instance, at the shoulder and at the underarm, than to make all the adjustments at one point, such as the underarm or the shoulder. Study the garment when it is on and see where the fitting will improve and not detract from the line of the garment.

Arms vary in size. Sometimes large bust figures have slender arms. Again arms are large in proportion to the bust. These facts you can determine from the tables of proportionate measurements given on pages 42 and 43. If the underarm seam sags at the armhole, it usually indicates that the arm is small for the bust measurement. To correct this, pin it in, taking equal proportions in the front and the back, as shown, remembering to take the same amount from the sleeve so that the sleeve notches will come together perfectly when the sleeve is basted in and there will be no unnecessary fullness in the sleeve itself.

Fitting a Plain Blouse

A simple blouse correctly fitted is shown in Fig. 7. This is perhaps the easiest of all garments to fit. As will be seen, the first requirement is to pin the center front lines together, then to make any necessary changes in the shoulders, and to pin the sleeve to position in the armhole.

Fig. 8 shows a sleeve at *a* ready for fitting; *b* shows the gathering thread drawn up and the sleeve correctly pinned to position. In pinning and adjusting a sleeve into an armhole, it is advisable to place notches every two or three inches as extra guides in distributing perfectly the fullness in the sleeve.

If two rows of gathering are run across the top of the sleeve from notch to notch, one on the seam line, and one outside it, this will allow full control of the fullness and will cause the sleeve to cup at the top and fit into the armhole in a desirable way.

Fig. 10

To Fit a Sleeve Correctly

Some prefer to baste a sleeve in, others to pin it into the fitting. With accurate patterns it is quite safe and time saving to baste the sleeve ready for fitting. When the garment is on with the sleeve basted in place, the lengthwise grain of the material should run directly in line with the tip of the shoulder. The crosswise grain should be parallel with the bust line as well as parallel with the floor. If the sleeve seems too short at the top, carefully lift it underneath enough to take out the diagonal wrinkles, as in Fig. 8. If it is too full to be attractive, take out the necessary amount on each side

Fig. 8

of the seam, as in Fig. 8. If the arm is larger than the armhole and a snug fitting shoulder is desired, insert an oblong gusset in the seam above the elbow, and thus provide the necessary width. In putting in such a gusset, shape it to a slender point, so that it will blend into the seam satisfactorily.

Shrinking Out Fullness in the Tops of the Sleeves

You can have your sleeves appear truly tailor-made if you but take a few essential precautions. For instance, first shir the top of the sleeve with two rows of fine shirring placed ¼ inch apart and extending between the notches. Pin the sleeves in with notches meeting at all points. Place pins, as in Fig. 8, crosswise of the armhole line and close together, so that the sleeve cannot slip. Baste with short basting stitches. Try the garment on to make sure the sleeve is correct. Remove it, stitch the seam, stretching just a trifle as you stitch so as not to tighten the armhole, and to prevent any fullness plaiting in as the stitching is done. By holding the sleeve part up in stitching, you can watch the fullness and ease it along as you stitch to prevent its plaiting.

Should you find a figure with the arm larger than the armhole, cut the sleeve with a little extra width above the elbow. This will seem to make a bulge in the sleeve line, but when you have the sleeve sewed and the seam carefully pressed, the bulge will not be visible, and the alteration will help the dress to fit much better and more comfortably.

Sleeve Alterations

In fitting sleeves, remember that they were made to fit the armhole of the dress, and any changes that you make in the armhole of the dress itself should be taken care of in the sleeve. For instance, if you prefer a shorter shoulder than the pattern calls for, you must lengthen the sleeve accordingly so that it will not draw when it is in position.

Fitting Dress Linings

A blouse lining is shown in Fig. 9. It is quite as necessary to fit this perfectly as the outside of the dress, for when a lining is used, it must be smooth and easy on the figure, as will be seen in Fig. 9.

Darts are pinned in at the waist-line to control the fullness. In fitting a lining always trim the armholes larger and the neck-line lower than the dress itself. This to allow for ease in wearing and to avoid any evidence of the lining.

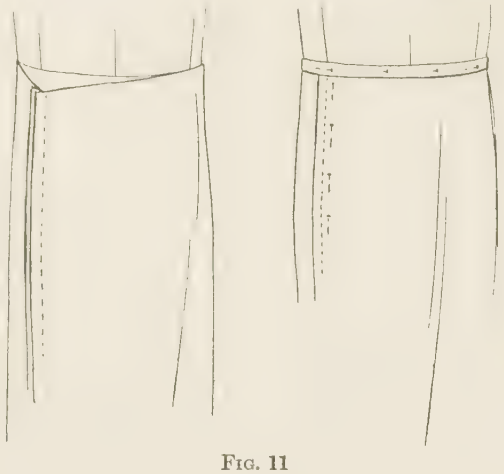


Fig. 11

If a lining is used for the skirt part, fit it at this time and pin it to the lining, so that a flat easy joining may be made.

Fig. 10 shows a semi-fitted lining. To fit this, pin the center fronts together accurately, adjust the shoulders as they should be. Then fit the garment as closely as the purpose requires, remembering all the while to allow enough ease for comfortable wearing.

In pinning in darts, or in fitting the underarm seam, begin at the waist-line and pin up and down. Turn the sleeve at the armhole. Shape the neck as desired, when the garment will be ready for stitching and finishing.

Fitting Hips and Waist-line

With the skirt in position, observe first the manner in which it fits over the hips and at the waist-line. If the skirt is too large at the waist-line and through the hip portion, and drags down at the side, as shown at the left in Fig. 11, pin the seam line deeper, as shown, extending this alteration as far below the hip-line as seems necessary to blend the new seam line into the straight seam line that continues to the lower edge of the skirt. When the seam is fitted, lift the skirt up on the figure and pin to the fitting tape at the waist-line as shown.

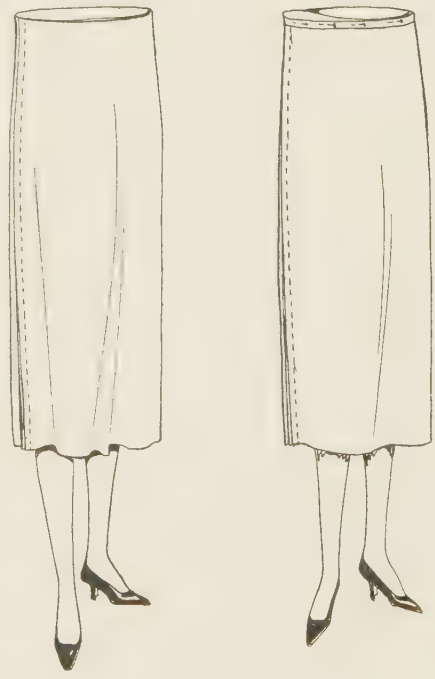


Fig. 12

Alteration for Skirt That Falls to the Front

Drop the skirt a trifle at the center-front if there is insufficient seam allowance. If the fault is very pronounced, the alteration suggested in Fig. 12 is advisable. To make this alteration, lift the skirt at the sides and back, as shown, smoothing the material over the hips and drawing it up under the waist-line tape, the necessary amount. Remember that the skirt should hang straight from the hip-line down. Any changes should be made above, unless the skirt should prove too full below the hip-line, in which case open the seam and take out the required amount.

Fig. 13

Alteration for Diagonal Wrinkles in Back

A skirt having insufficient back-dart length will wrinkle from the waist-line at the center back diagonally down toward the side-seam line. To remedy this fault, drop the skirt a trifle at the center-back or lift it at the sides and front, being very careful, however, not to cause the skirt to fall out or forward at the center-front.

Fitting a Two-Piece Dress

All garments should be fitted from the bust-line up, and from the hip-line up. A one-piece dress may need fitting at the shoulder or side dart and at a waist-line dart. The idea in such a dress is to have it appear that it hangs straight down from the shoulder. Two-piece dresses invariably fit a little closer at the waist-line than do one-piece dresses, and therefore shape in more definitely above the hip-line.

Fig. 13 shows the fitting of a two-piece dress. As will be seen, the dress sags unnecessarily at the sides. To correct this, a short side dart may be placed at the belt-line as shown in Fig. 14. This if a belt is used. If a belt is not used, the lower edge of the blouse should be turned, as in Fig. 15, to lift the dress to position at the sides and to make the line at the bottom of the blouse parallel with the hem-line all the way around the figure.

Sometimes in tight-fitting sleeves, if the arm is large below the elbow, a diagonal wrinkle will form upward from the front seam to the dart on top of the sleeve just above the wrist. Many times by fitting this wrinkle into an attractively curved tuck or dart, an interesting line is made and the difficulty entirely overcome.

Frequently, in fitting belts on dresses, if the belt is dropped slightly the figure will appear more slender.

Lift a dress at the underarm, at the waist-line or above, if the front of the dress falls to the front. If the back falls forward, as indicated by the slant of the underarm seam, lift the back and possibly recut the shoulders and back armhole, shortening the back the necessary amount.

Marking a Garment After Fitting

When the garment is removed after fitting, pin in all the alterations carefully, marking any fittings exactly the same for both sides.

Baste alterations if necessary so that you are sure they will be accurately done. Proceed to stitch the foundation lines of the garment. If the garment seems a little loose, a little bit full when it is fitted, stitch inside your basting lines and this will tighten it just the desired amount. If it is a little bit snug when you fit the garment and you feel you would like to have it a little looser for style, ease, and durability, stitch outside the basting lines and thus allow a little more freedom.

Fig. 14

To Recut a Dress

In the event that you have bought a size 38 pattern when a size 36 would really fit you better, and in fitting you find your dress too large, do not let it discourage you. Simply lay long, lengthwise tucks in the dress, one from each shoulder down in front and in the back, and one lengthwise of the sleeves. Pin these tucks in their full length. Remove the dress and fold your pattern in to correspond exactly with the fitted-in sections. When the pattern has been made small enough, take the tucks out of the dress, spread out the material, and recut it, using the altered pattern as your guide. Rebaste the garment and you will know the satisfaction of having it fit correctly.

Fig. 15

Muslin Modeling

Many women, for economy, like to keep a muslin straight-line dress pattern that fits them perfectly as a check in testing patterns, so that the construction of the dress may be started immediately it is cut and no delay made for fitting. This method is excellent for a woman who is sufficiently familiar with style and fashion lines to recognize at once what is style in the pattern and what proportions are necessary to manifest it.

Others, new at sewing, will often cut and baste a muslin model and fit it before cutting their material in order to become familiar with the design and manifest greater perfection in the dress itself.

Using a Dress Form

TO the woman who does her own sewing, and that should be every woman, one of the greatest aids toward success is the possession of a good dress form. A dress form is not expensive and aids in making sewing a real, creative pleasure, because through its means you can see the dress grow before your eyes.

No matter how vivid an imagination you may have, you can hardly visualize in the folds of material before you the finished garment. The French dress artiste, in the Rue de la Paix, drapes, fluffs, works out every new style detail right on her client's figure to make sure that lines, drapes, and ornaments are suitable to her client's individuality.

This is really a very fatiguing process and, besides, it is one which a woman cannot do for herself. It is perhaps one of the most discouraging thoughts to the home dressmaker to consider that she must practically complete a dress before she can try it on to catch fugitive glimpses of it in the mirror. Even if she should be the proud possessor of a full-length mirror, she never can see the dress as a whole—a circumstance which is really essential, in order to be sure that the dress is correct from every angle, and in every detail.

Selecting a Dress Form

A dress form solves this difficulty. If you are getting a solid, non-adjustable form, be sure to get it a size smaller than your bust measure. For instance, if you are 36, get your dress form 34. This allows you to pad it out in any place to conform perfectly to your silhouette. Then adjust it to your height by measuring from the base bone of your neck at the back to the floor.

Having adjusted your dress form to your height, make your slip or covering according to the directions called for by the pattern suitable to your type.

Usually a perfectly plain one-piece dress pattern is practical.

Use unbleached muslin for the slip. Place the center-front line of the pattern 1½ inch from the selvage in cutting. Baste and fit the garment perfectly to you. Stitch the shoulder and underarm seams. Bind the neck and armholes. Turn the hem to the desired length. Baste it to position. Do not stitch it, for you may want to raise or lower it as fashion changes the length of skirts. The overlapping fronts allow for a change in figure, for shrinking, in making, and make it easier to adjust the covering to the form by simply lapping and pinning. Such a slip can be laundered as frequently as necessary, and thus kept clean for dainty fabrics.

Fitting a One-Piece Dress

Cut out and baste your one-piece dress according to your pattern directions, and place the dress on the form. Make any necessary alterations. Then try it on yourself, to see if further changes are necessary, as you may not have padded out the dress form to exactly conform to your figure. Return the dress to the form and apply the trimmings, arrange the drapes, or whatever decorative effect your pattern calls for. With your dress on the figure, and the trimmings pinned or pasted into position, you may view the effect as a whole, from every angle, and decide at your leisure whether these effects are suitable to your height and proportions, as shown by your dress form.

Fitting a Blouse on the Form

Place your straight line slip on your dress form. Cut and baste your blouse as directed by the pattern, and place the basted blouse on your dress form. You can easily decide on the required waist line by measuring down or up from the normal waist-line, which is indicated on the form. Now make all necessary adjustments, marking each carefully, just as if the blouse were on the human figure. It is not advisable, however, to finish the blouse until you have tried it on yourself.

Skirt Fitting

In fitting a skirt, place on the dress form a length of belt corresponding to your waist measure. With this as a foundation, fit the skirt with much care as to the position of the center-front, the center-back, and the side seams. Measure carefully the length of the skirt, turning up the lower edge. Then try the skirt on to see that it hangs correctly.

Other Time and Money Saving Uses for Your Dress Form

To reline your Winter coat, rip out the worn lining, noting carefully the position of the facings and collar, and the "set" of the neck-line and shoulders. Turn your coat inside out and place it thus on the form. Arrange the new lining over it, and pin it carefully into position, then baste the lining, after which remove the coat from the form and stitch the lining permanently.

Designing Your Evening Gown and Wrap

When one has a beautiful and expensive piece of material there is a natural hesitancy to cut into the fabric before one has finally decided upon just the arrangement of drapery that is most becoming, and that will bring out the beauty of the fabric most effectively. In such cases, the dress form is a boon, for you may drape and rearrange your drapery until you have satisfied yourself that you have obtained the richest and most graceful effect.

While your own figure is the final test for the correct fitting of your garments, the dress form is invaluable in the first fittings, in helping you to visualize the garment as a whole, in arranging the drapery, and in placing the trimmings. Your dress form, unlike your human model, never tires, never gets out of position; if you are called away in the process of fitting, you can leave your material at any stage and on your return you will find it exactly as you left it. Your dress form will save your time, labor, and money and makes for success and perfection in your work.

When Alterations Are Necessary

IF you have selected your pattern according to your type and taken correct measurements, you should have few alterations, if any, to make, but if for some individual reason you should find them necessary, the instructions given for alterations will help you in making adjustments so perfectly that neither the style nor balance of the garment will be affected.

One simple rule necessary to remember in altering patterns is to take out the excess material, and add to the point where additional material is needed. For instance, lay a fold in the pattern through the center of the body part crosswise in both waist and skirt to shorten the pattern.

How the Silhouette Varies

The four silhouetted figures are shown here to demonstrate why pattern alterations are sometimes necessary. In Figs. *A* and *B* you see two figures, each measuring 36 bust, but of very different measurements otherwise.

Fig. *A* is 5 ft. 3 in. tall, has a 36 bust, and a 42 hip.

Fig. *B* measures 5 ft. 9 in. in height, has a 36 bust, and a 39 hip.

The pattern, as you realize, is a design for a figure in between these two, for the average figure, in other words—5 ft. 6 in. in height with a 36 bust and a 40 hip. Patterns for average figures are graded up and down for these average measurements.

Fig. *C* shows a 38-bust figure, 5 ft. in height, hip measuring 39 inches.

Fig. *D* shows a 38 bust, 5 ft. 8 in. tall, and with a 43-inch hip measurement.

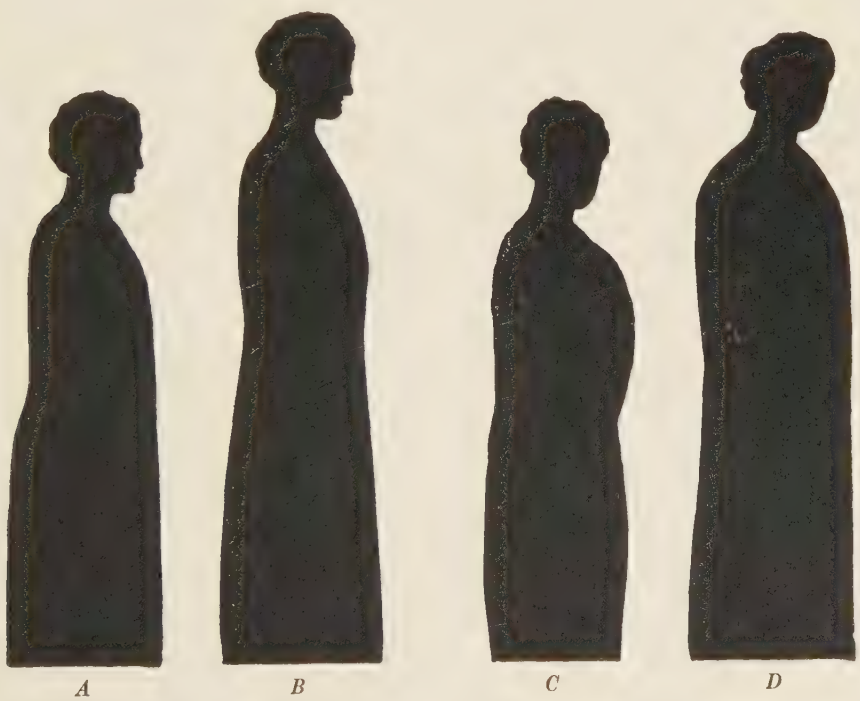
How to Provide for a Correct Size

Because of these known variances, Pictorial Review makes patterns for the three types in order to have perfect fitting patterns for as many types as possible. Also, as a protection to the pattern user, they give a guide on the back of the pattern envelope that will help in selecting a pattern that corresponds most nearly to your measurements. For instance, it might be advisable to buy a larger or smaller pattern and alter it slightly in one place rather than to have one that would need changes at several points to make it in accord with your special measurements.

Observe in all alterations the points in the pattern at which the allowance or decrease is made. In making it at these points, you are quite certain to retain the correct balance of the pattern and to make it possible for the garment, when cut, to hang easily and correctly.

In altering one section of a pattern, make an alteration in the edge of the pattern piece that is to join the altered one, so that regularity in seam lengths will exist throughout.

Many women who feel that alterations will be necessary because of a known irregularity in figure, often pin the pattern itself together and fit out any unnecessary fullness. This is a very quick and satisfactory way, but one should be careful in doing this because of the tissue paper.



A *B* *C* *D*

Both Measure 36 Bust **Both Measure 38 Bust**

Simple Pattern Alterations

FIG. 1 shows how a pattern may be folded to shorten it for a short figure.

Measure from the neck at the shoulder to a point desired for the waist-line. Fold in your pattern any amount over this, as shown at *a*, Fig. 1. Measure down on your pattern the desired blouse length, then measure from this point the skirt length and fold in any unnecessary length as at *b*.

If the figure is more than 5 ft. 6 in. tall and needs more length in the pattern than is provided, measurements should be taken of the blouse and skirt lengths and the pattern slashed and separated to give the required length as shown in Fig. 2.

Sometimes figures with hips large in proportion to the rest of the body need the front and back pattern pieces slashed, as shown in Fig. 3. In this way the pattern may be separated as much as necessary without losing the balance of the pattern.

For older women, alterations such as shown in Fig. 4 are sometimes necessary, that is, to slash the back at the shoulders to allow more length for round shoulders and to shorten the front by laying a little fold as shown. If the hips are large, a lengthwise slash made in the back section will usually correct the difficulty.

Fig. 5 shows alterations made for an overerect figure, that is, where the bust is very prominent and the back unusually straight. The pattern is slashed as indicated across the front and spread enough to give the necessary length over the bust. A fold is made in the back section of the pattern, as shown, to shorten it the required amount.

Two possible alterations for a full back are given here. Fig. 6, *a*, shows a figure with slender hips but with fullness across the shoulders. This type often wonders why her dress seems tight across the back when in reality there is flesh there that a pattern, bought in accord with her measurements, does not take care of, because the fullness comes above the bust-line. To correct this difficulty and to get the ease in the sleeves and prevent their drawing, place the back of the pattern in from the fold ¼ to ⅜ inch as shown by the dotted line. This will give fullness exactly where it is needed without changing the style of the pattern. The amount allowed can be tucked in with tiny tucks 1½ inch long and ⅛ inch deep, spaced 1 inch apart across the neck-line in the back, or if preferred, three rows of shirring may be used to hold the fullness in.

If the back is very rounded it may be necessary to make the three alterations, as shown in Fig. 6, placing the back at the neck over slightly from the fold as at *a*, slashing the pattern for additional length as at *b*, and again for width through the hips as at *c*. Frequently in shortening or lengthening a blouse or dress with an irregular line, as in a surplice, for instance, it is necessary to mark a new cutting line as the dotted lines show in Fig. 11.

Altering Sleeve Patterns

The sleeve measurement should be taken from under the arm slightly toward the front, down to the wrist. The arm should be straightened out when this measurement is taken so as to have the sleeves sufficiently long. Often the length of the two arms will vary and it is advisable to measure both in fitting close-fitting sleeves that must have a perfect wrist-line length.

Fig. 7 shows how to shorten a pattern by making a crosswise fold in the upper part; Fig. 8 shows how to slash and separate the pattern to give additional length. Both of these alterations are

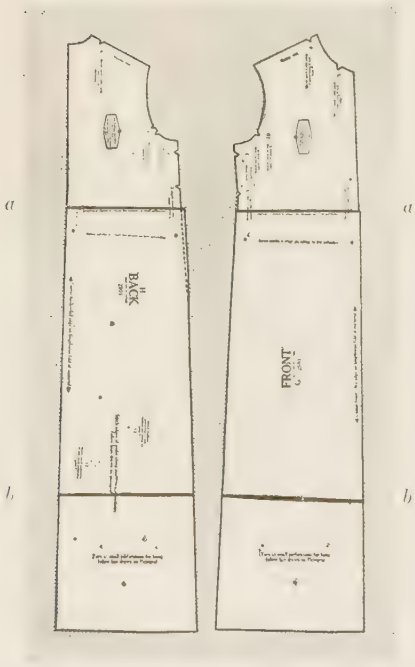


FIG. 1

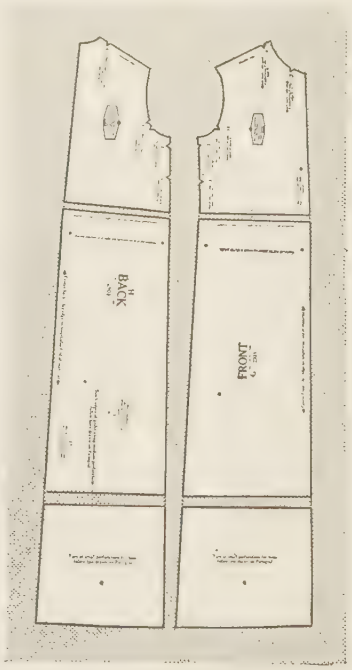


FIG. 2

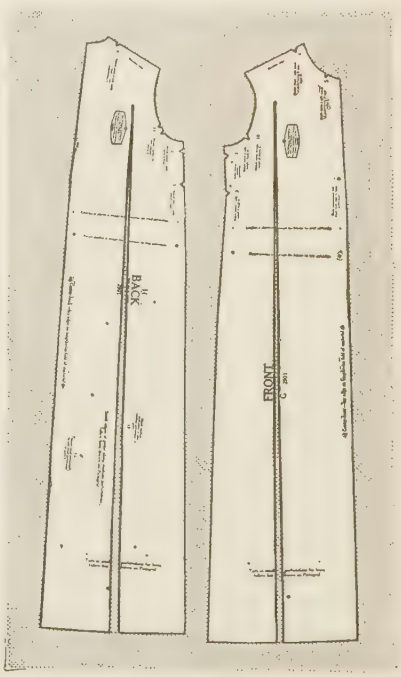


FIG. 3

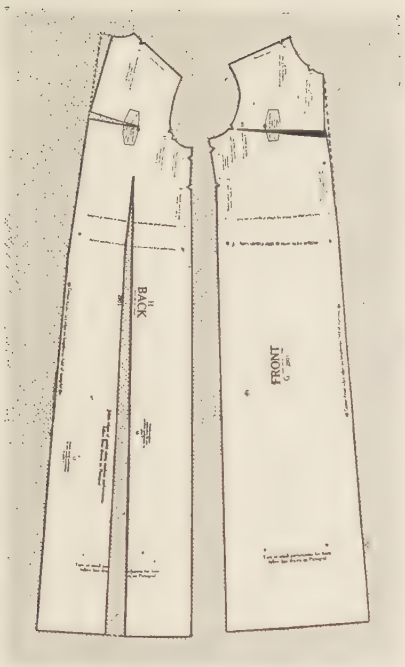


FIG. 4

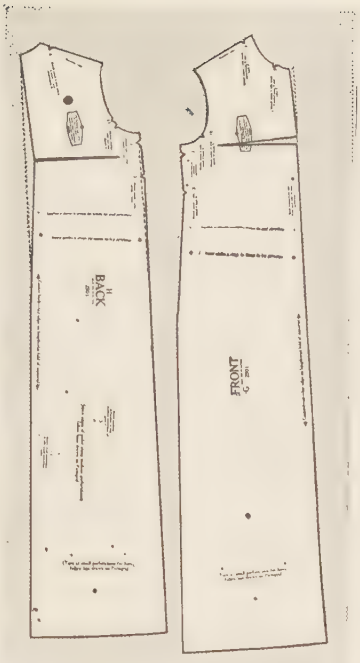
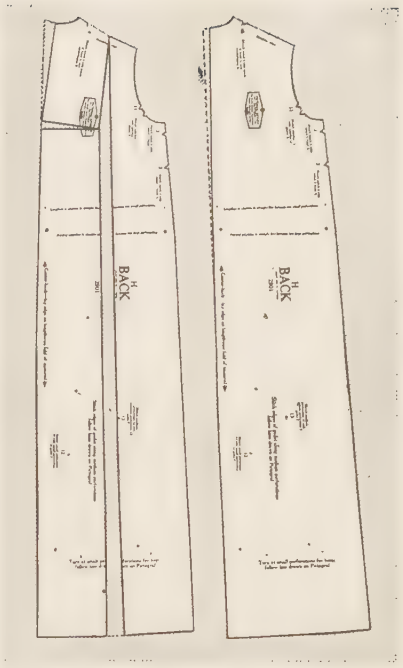


FIG. 5



c FIG. 6

very easy to make and are best made in the pattern before the dress is cut, so that it will surely be correct.

Very frequently a full-bust figure will have a very slender arm, making it necessary to fit the dress slightly at the underarm to reduce the size of the armhole. For such a figure a diagonal fold should be laid in the pattern, as shown in Fig. 9, and a new top line made as shown by the dotted line. This is done to reduce the width of the sleeve and to make it more nearly correct for the arm that is overly slender. It must always be remembered that if the armhole of a dress is made smaller, the sleeve must be altered a proportionate amount.

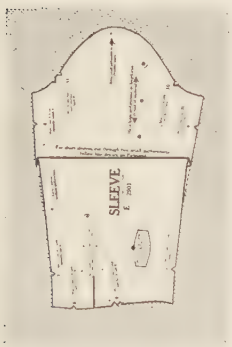


FIG. 7

On the contrary, for arms where the muscles are well developed or where there is excess fat, and where it will be found that the arm is larger between the armhole and the elbow than the armhole itself, the trouble may be corrected as shown in Fig. 10. Women with such figures wish to look as slender as possible and not to have heavy sleeves, which are very unbecoming for the large woman to wear. Allow ¼ to ¾ inch outside the pattern line when cutting the sleeves, as the dotted lines show. This will give enough fullness where the fullness is actually needed without throwing the armhole in the dress out of proportion.

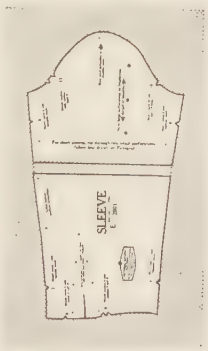


FIG. 8

Sleeves are of such real importance in a garment that their correctness in fitting can aid greatly in its appearance. If the sleeve itself is fitted too closely or too loosely, or set incorrectly in the armhole, the whole effort toward perfection is lost. So take greater care with the sleeves than with any other part of the garment.

The grain of the cloth is opposite in the sleeve to what it is in the waist, therefore work to blend the two seams together perfectly. Fullness adjusted backward or forward even slightly often proves effective.

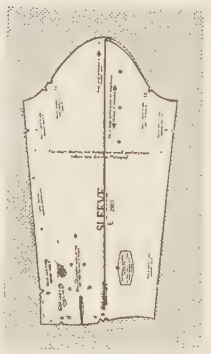


FIG. 9

A little practice with patterns will help you greatly in fitting, and once you learn how to gather and hold the fullness, the necessity of notches meeting, and the correct balance of the sleeve in the armhole, sleeve fitting will cease to be a problem. You will be able to set them in as easily as you can make a plain seam.

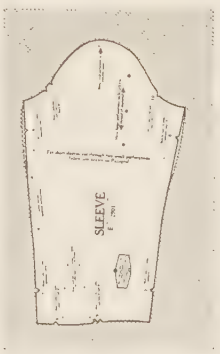


FIG. 10

Directions for assembling your dress are printed upon the patterns briefly and clearly. Follow them faithfully.

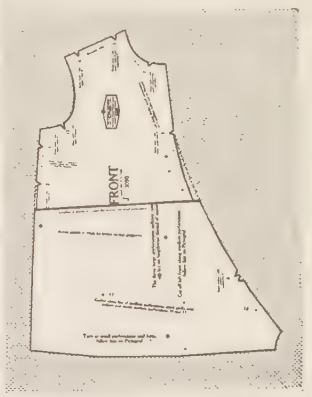


FIG. 11

Dressmaking

TO make one's own clothes successfully requires, first of all, a desire, an inspiration to create. Once you sense the delight and satisfaction that is to be found in sewing, you will be not only willing but anxious to take the time and put forth the effort necessary in learning to sew well. For the delight you find in wearing a dress you have planned and made yourself, the thrill that comes with the admiration of your friends is a reward that compensates in abundance for the thought you have put into acquiring your sewing skill.

There are two outstanding advantages in making your own clothes instead of buying them ready made.

Individuality in Dress

First. You are able to express your own individuality, your own preference for color, for line, for trimming and effect.

To do this happily, you must know Fashion; you must know what the world's market offers in new fabrics, colors, and trimmings, and how they are assembled into a dress by means of a pattern design. The joy of creating comes from wanting to make something beautiful. A beautiful dress must be wearable and entirely right for the purpose. When we make new dresses, our purpose is to give expression to our appreciation of the new, our knowledge of its uses and possibilities. That is why a thorough knowledge of style and its requirements is so necessary.

Each season brings some shade of blue, of red, of brown, of gray, and some use of black and white. Each season, after a study of the new, we decide upon some color we would like to use for our frocks, choosing, of course, from the new reds, blues, tans, or grays, colors that are becoming to us individually. If our knowledge of style is sufficient, our interest abundant, our efforts worthy of us, then we are happily satisfied with our creations and our friends proclaim them the most becoming ever. When we are undecided, uninterested, make attempts and fail, then we lose and give up disheartened, all because we did not take the little time necessary for preparation.

More Dresses at Less Cost

Second. You can save a large part of the cost of your clothes by making them yourself, or have many more dresses at no greater cost.

The cost of clothes can be divided into three parts—*materials*, *labor*, and *selling expense.* If a woman learns how to make beautiful clothes for herself and her family she is rewarded by spending only one-third as much as she would need to spend for them otherwise. Every woman must decide for herself whether or not the saving is worth the effort required, and whether she will put forth the necessary effort to have three dresses instead of one, or save the price of two. But surely economy is important enough to most of us to make it worth while.

How to Make Sewing Enjoyable

The woman who makes sewing tedious or burdensome should turn back and get a new start. Remember, sewing is creative work, and therefore the desire to create something truly lovely must be uppermost in your thought if the result is to be entirely to your liking. And sewing need no longer be laborious. The modern sewing machine, simplified patterns, exquisite materials, all make of sewing a real joy if only sufficient knowledge of the technique of sewing is available at the beginning.

Suppose you sew, but it makes you tired and you find it tedious; suppose you are one who has never sewed before. Try then this new modern way in the next dress you make.

Select your design from the magazine, fashion book, or pattern catalog. Buy your materials and trimmings according to the instructions accompanying the pattern.

Read the Pictograf, and note the construction of seams, sleeve joinings, pockets, if any, the collar, the hem, the front closing—all the details. Turn to the contents page in the front of this book, find each section where these particular details are explained. Study them. If any are not instantly clear to you, try them out on scraps of cloth, learning in this way the simple, sure method of doing these special details.

Care Insures Success

Then, when you are sure you know just how to make every part perfectly, turn to the pattern section and read about marking the pattern exactly for assembling. Place your pattern pieces according to instructions. Then proceed enthusiastically to cut out your dress. Assemble it, fit it, finish it, and prove to yourself that you can really create a beautiful dress, without effort, and without any mistakes happening that might cause you to be dissatisfied with the dress when it is complete.

Try this each time you make a garment. See how quickly you learn this simple way and how certain you become of your own sewing ability. In a short time, by actual application, you will have made yourself familiar with all details of construction, and be master of any fashion situation, fully able to develop the dress of your choice quickly and easily into a charming gown of distinction.

Making and Finishing Darts

DARTS are often necessary in garments that are fitted closely, and especially in those for a figure of rounded proportions. They can give interesting lines to an otherwise simple garment —that is, of course, when they are beautifully made. The two precautions necessary in making darts are to stitch straight, and to run the point of the dart to "nothing," as shown in Fig. 1. A dart that breaks off bluntly will show a pucker or undesirable fullness on the right side; and besides, long, slender darts are easier to make perfectly than darts that are short or stubby. Care must be taken not to allow the stitching to draw a dart or tighten it; and finally, in pressing a dart, never stretch it, as this may cause it to bulge.

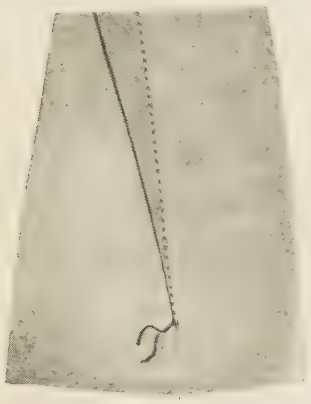


FIG. 1

In some materials it is advisable to split the dart, as shown in Fig. 2, especially when it extends down from the front shoulder. In such cases, cut down to ¾ inch of the point and overcast the raw edges with close stitches. Darts shaped, as in Figs. 1 and 2, are usually used to give fullness over the bust. This type makes a very desirable "fitting dart," as it may be made larger or smaller than the pattern calls for, according to the individual requirements of the figure.

Side Darts

Often in the front of a blouse, or over the hip in a dress or a slip, a side dart is allowed. In making such a dart, ease the fullness into the space as perfectly as possible and make the termination flat without puckering or "hiking" the material unnecessarily. As with all other darts, stitch to a slender point as in Fig. 3; turn, and stitch back to give strength to the stitching line. Then overcast the seam with close, easy stitches. This dart may be made on the right side of the garment and covered with lace, ribbon, braid, a slip-stitched band or a stitched band of the material. The length of the darts depends upon how much material need be taken out. Long and slender darts are more becoming to larger figures.

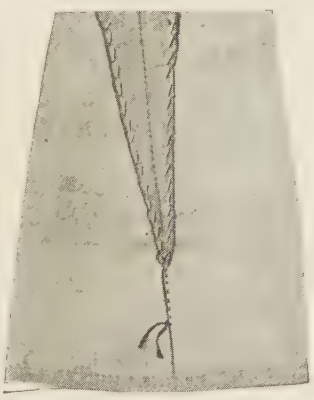


FIG. 2

Underarm Darts

FIG. 3

For figures requiring less fullness than a shoulder dart gives, underarm darts, such as shown in Fig. 4, are advisable. For large bust figures, often both the shoulder and underarm darts are needed. To have a dress hang correctly, the warp threads should run around the figure in an even line both at the bust and hip lines. Therefore, darts are used to lift the fabric sufficiently to give a correct line. The size and number of underarm darts depends upon the *length* it is necessary to take up. Sometimes, only one dart, taking up a half-inch of material, is needed; again, two or three darts, taking up from 1½ to 2½ inches of material are necessary. In any event, keep them tiny; make an extra dart, if necessary, but do not make any so deep that it will draw the material. Side darts should be short enough not to extend beyond the front armhole line; they should be stitched to a point, and very carefully pressed before they are stitched in with the underarm seam. Tie the stitching threads at the end of such darts, as the point of the dart must be secure.

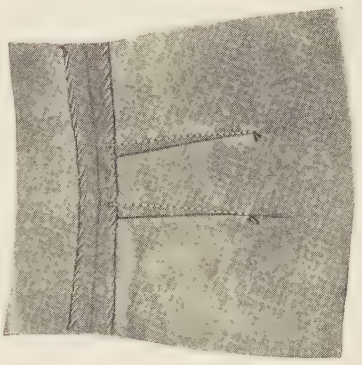


FIG. 4

Tucks and a Side Dart

For trimming purposes or where considerable controlled fullness is desired, tucks are made below a side-dart line, as shown in Fig. 5. Space tucks an even distance apart, measure for length, taper to points dart-fashion, then stitch and finish the side dart or joining as for a plain side dart.

FIG. 5

Making Openings and Plackets

ALL forms of openings that provide space for putting garments on and taking them off are really plackets, but those in a sleeve, or at the neck of a baby's dress are usually called openings. Such openings are used in sheer or lightweight material where daintiness is the aim, as in Figs. 1 and 2.

Openings of any kind should be finished in keeping with the material and purpose. If they make a part of the trimming or general effect of a dress, they are accentuated. If they are to serve as openings only, then they must be as inconspicuous as possible. Neat openings add much to the satisfaction in wearing a garment, and as untidy or imperfect ones can prove very annoying, it behooves one to finish them according to purpose with a regard for beauty, utility, and satisfaction.

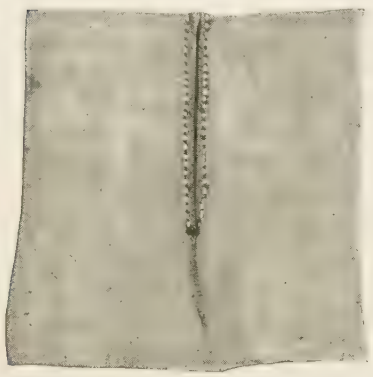


FIG. 1

Hemmed Openings

To make a hemmed opening, as in Fig. 1, which is the simplest of all, first cut a slit on a lengthwise thread exactly the length required for the opening, as shown in Fig. 2. Make tiny hems on each side ⅛ inch deep. A wee bar of stitches, as in Fig. 1, should be placed crosswise to hold the ends securely and prevent tearing.

Lapped Openings

In children's dresses, slips, night-dresses, and sometimes in sleeves, a lapped opening, such as is shown in Fig. 3, is used. A slash is made as long as desired, then a tiny hem is made for the under edge, and a hem, ¼ to ½ inch wide, for the upper edge. This is stitched straight down as shown, then the under edge is slipped under and caught with the diagonal stitching that extends across the ends of the opening. The thread ends are pulled through to the wrong side and tied. This, as you see, makes a little tuck at the inside end of the opening.

Continuous Openings or Plackets

Frequently a cuff opening, or a placket in a child's dress is finished with a continuous placket, as shown in Figs. 4 and 5. To make this, cut a slash on a lengthwise thread the desired length. Apply a straight strip of material, its width in keeping with the length of the slash and the purpose of the opening. (The longer the opening, the wider the strip should be.) For an opening 2½ inches long, a ¾-inch strip is sufficiently wide. Stitch the strip the full "opened-out" length of the slash, using a very narrow seam. Turn the free edge under, and fell or stitch it down directly over the first seam.

Making a Continuous Flat-stitched Placket

A continuous flat-stitched placket is shown in Fig. 6. This is much the same as a continuous placket except that the inside of one half of the strip is cut away, as shown. This section is then stitched flat to the garment, the stitching line extending to the exact bottom of the placket, then out to the opening edge. This makes a very neat yet secure opening for tailored garments and is equally suitable for many other types.

Finishing an Opening in Shirt or Tailored Blouse Sleeves

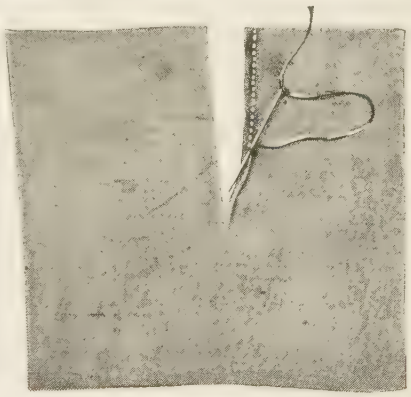


FIG. 2

Accurate stitching is the most important essential for garments that depend upon the stitching to make them appear "tailored." In Figs. 7 and 8 is seen the most favored type of tailored sleeve opening, suitable for either men's or women's garments. The end may be square or pointed, the opening may be short or long, the facing strip wide or narrow, but the method of making in any case is the same. First the slash is made, then a strip is cut ½ inch narrower than the upper piece to bind the lower part of the opening, as shown in Fig. 8. The upper end of the strip extends up 1 inch. The upper piece is added, as shown, the seam made to the right side and pressed open. The point shaped as desired or as the pattern has directed, may be turned under, basted, and stitched down. The object is to keep the join-

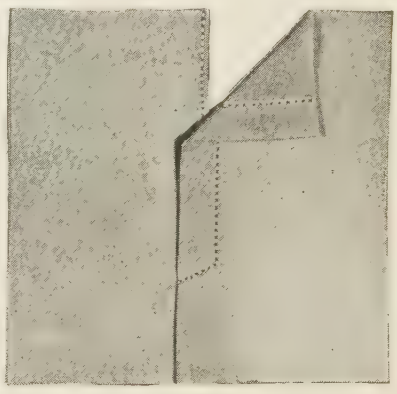


FIG. 3

ing seam of this strip exactly in the center of the strip that folds down over it, so that the lap will be very smooth and flat. Stitch the point, squaring all corners accurately, and use one or two rows of stitching as you desire.

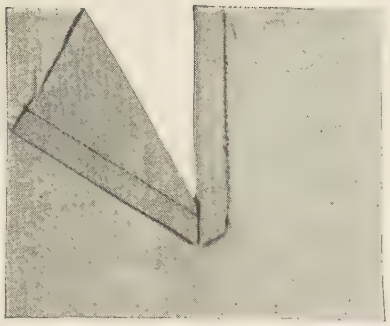


Fig. 4

Making a Tailored Seam Placket

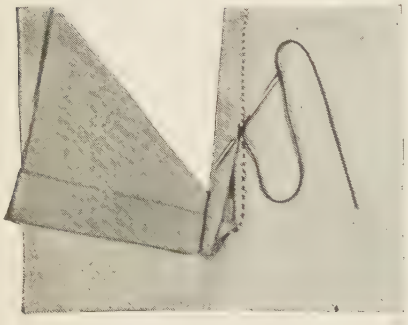


Fig. 5

A placket suitable for wool, heavy cotton, or linen is shown in Figs. 9 and 10. First, the seam is left open for the length the placket is to be. A strip of seam binding or tape is stitched to the inside of the upper and lower edges, as shown, with their edges exactly on the seam line. The rows of stitching are made exactly in the center of the seam. In this way, the "stay" ribbon keeps the placket from stretching, gives straight edges for turning, and substance to which to sew the fasteners. Always press such a placket carefully before putting on the fasteners, then again afterward, using a Turkish towel underneath to prevent marks being made by the fasteners.

Never slight a placket nor burden a garment with one too elaborately made. Notice each season how Fashion directs that they should be made, then adopt the prescribed method. When you can successfully make the plackets given here you can make any other with complete satisfaction as the method varies only slightly from season to season.

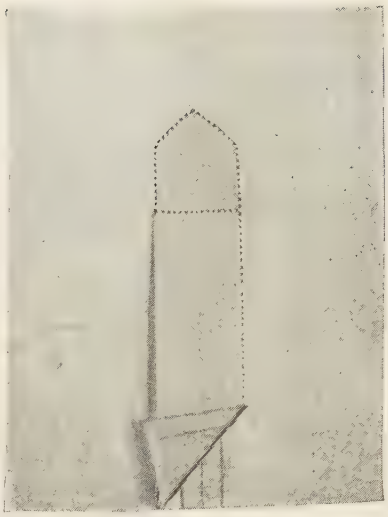


Fig. 7

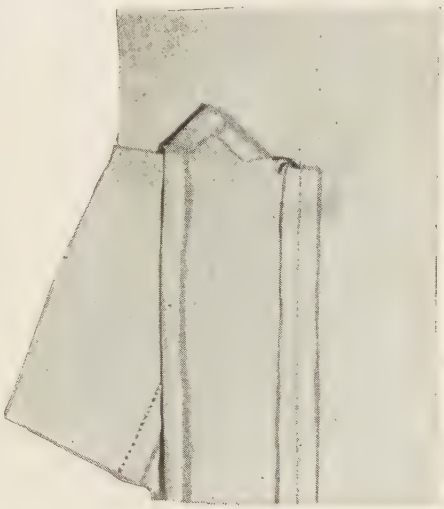


Fig. 8

Plackets are for utiltity more than ornament. For this reason they must be simple in construction, correct in line, and well made to give service; and perfect enough not to detract from the beauty of the garment.

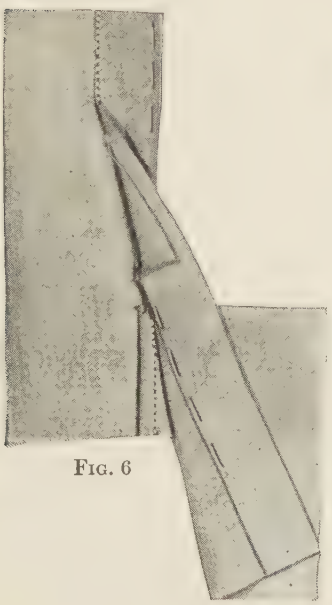


Fig. 6

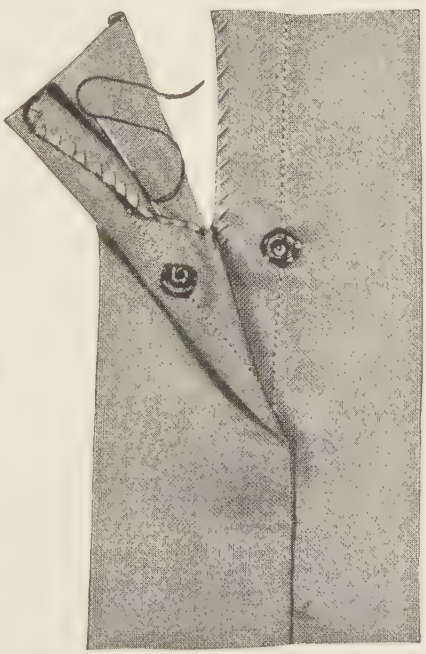


Fig. 9

Fig. 10

Finishing Front Openings

As there are as many ways for finishing front openings as for applying cuffs, and for making pockets, and bindings, one should know how to make successfully all the standard types. Then, no matter what change fashion brings, the method of development will be at once clear. For instance, with Fig. 1, sometimes one row of stitching is made directly down the center of the plait. Sometimes two rows are used and placed ¼ to ⅜ inch apart; and sometimes the stitching is made on the extreme edge, all as a part of the style and effect of the garment.

Shirt Front Closing

The simplest front closing, shown in Fig. 1, and used for shirts, blouses, night gowns, and similar garments, is made by making a plain ¾-inch hem for the underlap and a 1½-inch plait for the overlap. To make such a finish, 2¼ inches must be allowed on one side and 1½ inches on the other, beyond the center front line of the pattern. For the under side, as at *a*, turn the raw edge under ¼ inch. Then make a ¾-inch turn, which is creased and stitched down as shown. In making such openings, as flatness is essential, press the seam open when you can and "thin" the seam and overlapping edges whenever possible.

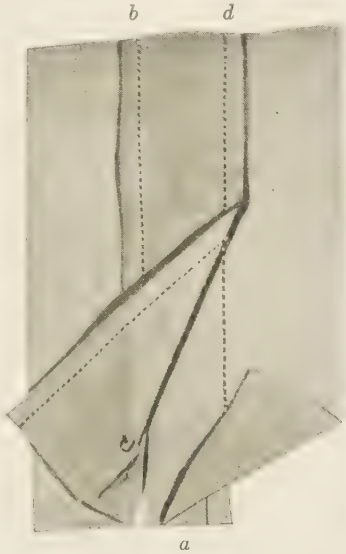


Fig. 1

Turn the right or upper side to the wrong side 1¼ inch and make a ¼-inch tuck, as at *b*, which takes in the raw edge *c*. Next, stitch ¼ inch from the outside edge *d*, which will give a box plait effect, as shown. When buttonholes are to be made in a plait of this kind, especially in a man's shirt, insert a strip of light-weight muslin or firm lawn, making it just as wide as the finished plait and stitching it in at the same time the plait is made. In any event make the under hem half as wide as the plait and center it underneath.

A Stub Closing

Often a "stub" closing, such as in Fig. 2, is used for the front of a dress, for children's pajamas, and for night dresses that have front openings. To make this, first cut a slash down the center front as deep as you want the opening. Stitch a 2-inch strip to the upper side and a 1-inch strip to the under side. Each strip is cut ½ inch longer than the opening. Bring the seam, in both cases, to the right side. Turn the raw edge under ¼ inch and stitch it directly over the seam, stitching down as far as possible on the slash. Press open the seam of the upper portion. Turn the raw edge under ¼ inch. Bring the seam directly in the center of the piece, as shown. Stitch the outside or free edge, then stitch across the bottom, catching at the same time the bottom of the under-facing strip. Turn and stitch the inside edge of the applied strip, thus completing the opening. A point may be used instead of the square finish at the bottom. For a wool dress, tiny loops of braid or ribbon may be sewed across the end as trimming; for wash dresses, braid, rickrack, or two rows of stitching may be used. In stitching such an opening, lift the presser foot at each corner and turn squarely at the corner, pulling the thread back on the spool if necessary, to turn the corner perfectly and to avoid an imperfect stitch at any turn. Such stitching requires patience, but a perfect turn in the stitching is attractive to see and easy to accomplish, especially with practice.

Fig. 2

Fig. 3

Bound Revers Opening

An opening similar to Fig. 2 is shown in Fig. 3, the difference being chiefly that Fig. 3 is more adaptable to a tailored turn-down collar. To make this opening, first slash the center front, as shown in Fig. 4, making the slash as deep as you want the opening. Then, fold the piece and cut in from the fold at the very bottom of the slash, ¼ inch. In cutting, slant out from this ¼-inch point to the slashed line for a distance of 3 or 4 inches, so that the cut-out section will appear like Fig. 4. Cut two facing bands 2 inches wide and ½ inch longer than the opening. Turn the edges under ¼ inch on both sides. Stitch one

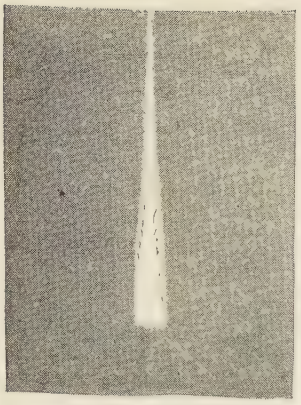


Fig. 4

side of each band very perfectly. Apply the opposite turned edge to the right side of the dress and stitch it flat, beginning to sew at the very points or corners of the cut-out sections, with the strips extending down ½-inch. Stitch these on accurately, then slip-stitch the inside stitched line directly over the first stitching line. Finally, turn the end under neatly and stitch or back-stitch the end very flat so that a perfect termination is made. If desired, ribbon or braid may be used for strips, and arrowheads, a little tab, or loops of braid may be used to trim the bottom of the finish. With such a closing, a high or turn-down collar may be used, and the finish appear equally neat on both sides.

Inserted Opening

Another interesting type of opening, one especially adapted to the use of buttons as a trimming, or contrasting color, or fabric, is shown in Fig. 5. To make such an opening, slash the pattern down the center front the depth desired. Then cut the corners diagonally ⅝ inch, as shown for a tailored corner, page 75. Stitch seam binding ribbon across the slashed corner and up one side as shown in Fig. 6; stitch the left hand side of the opening exactly down to the corner turn, stitching ¼ inch from the edge. Take a 3-inch lengthwise strip of material the same as the dress, or of contrasting color, if desired. Turn one edge of the strip under and stitch a strip of seam ribbon binding over the turn. Place the center of the strip directly under the opening, beginning at the upper right hand corner and stitching straight down. Then turn and stitch across the lower end. In doing this catch the underflap in with the stitching. Turn the second corner accurately and complete the stitching by stitching straight to the upper edge. Buttons or braid may be used as trimming directly up the center of the inside section if desired or the inside section may be made of contrasting color or of lace or embroidery.

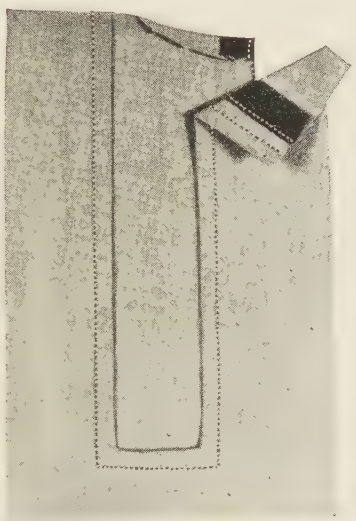


Fig. 5

Continuous Placket Opening

Fig. 8 shows an opening made the same as a continuous placket. For this, a slash is made and ribbon or braid used the full length of the opening, as shown. Apply the ribbon by tapering the seam line of the opening from ⅜ inch to a point at the bottom of the slash to avoid using too much material in the seam. If desired, the end of the ribbon may be tucked in and a long or short jabot frill or ruffle used to give a soft, fluffy finish.

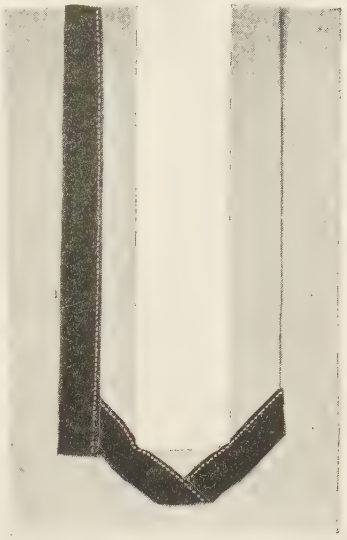


Fig. 6

Faced Openings

Fig. 7

In Fig. 7 is shown a facing applied to an opening where no stitching shows on the right side. The facing is placed directly over the center-front line; stitch with two rows as shown. A slash is made between the two stitchings, the facing turned to the wrong side and tacked to hold in position. Afterward the collar is applied, which holds the facing in place at the upper edge.

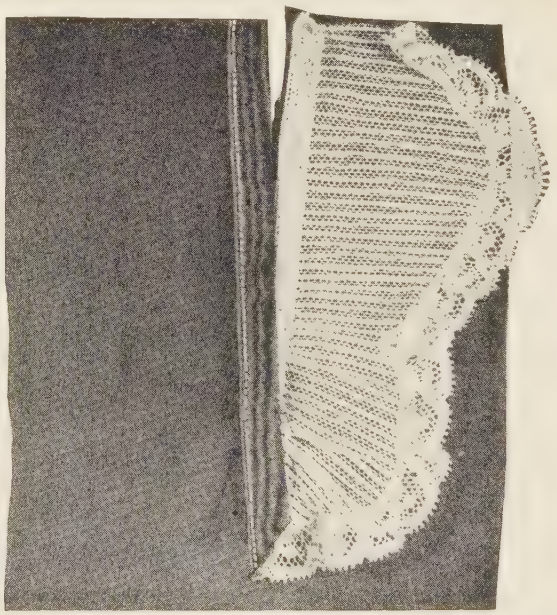


Fig. 8

Finishing V- or U-neck or Collar Openings

USUALLY a line is marked on the pattern, directing where to cut for V-, U-, or square-neck openings. Many women like to leave the neck-line uncut and shape it to a becoming line in the fitting. This is advisable when a low neck is unbecoming, when there is preference for a special shaping, or when the manner of finishing the neck has not been previously decided. If the neck edge is trimmed in fitting, always lay the garment flat on the table to make the edges even and to trim both exactly the same.

Often a neck is finished V- or U-shaped and left untrimmed, in which instance a perfect finish for the edge is absolutely necessary. Especially is this true of a vest opening that comes down low on the center-front of the dress.

Finishing a V-shaped Neck

For a perfect V-finish use a bias binding strip cut ¾ to 1 inch wide. Stitch it on, as shown in Fig. 1, stitching from the shoulder in each instance to the point. Bring the edges of the bias pieces together and make a tiny seam, as shown. Cut away the surplus material, press the seam open, turn the binding to the wrong side, crease the edge accurately, and stitch or slip-stitch in position.

FIG. 1

Finishing a U-shaped Neck

In finishing a U-shaped neck, as in Fig. 2, it is sometimes advisable to gather the edge that is stitched to the dress, in order to lighten the inside edge and to insure enough flare for the outside. Again, the binding may be shaped with an iron, shrinking in the inside edge until it fits the U shape perfectly. Still another method is to make a fitted facing that will fit the edge perfectly. In any case, clip the inside seam every inch to give it a sufficient flare. Turn the raw outside edge under and stitch it or run it by hand, so that it is easy to slip-stitch or tack to the dress. This facing may be used with a vest, basted in, then both stitched ¼ to ⅜ inch from the edge.

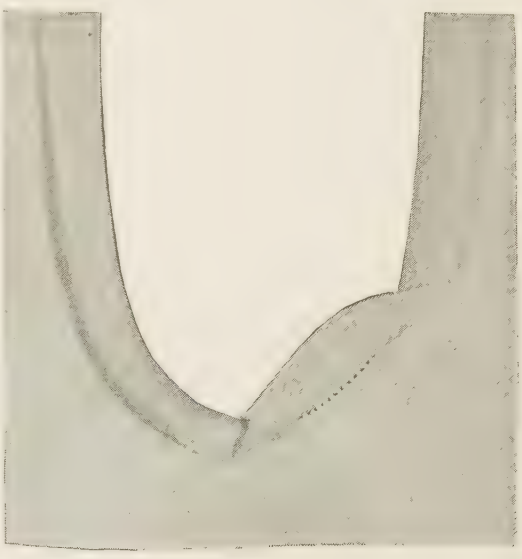


FIG. 2

Sports Blouse Collar and Front Finish

Frequently wash dresses are made with the front opening, collar, and cuffs trimmed as the dominant feature. Fig. 3 shows an attractive finish especially suitable for linen, fine cotton suiting, or gingham and a lighter-weight contrasting fabric used for the trimming sections.

To make this finish, cut a lengthwise strip 3 inches wide and as long as the opening. Stitch this to the front of the dress, as shown. The dotted line represents the center front. The front strip is turned under ¼ inch, overlapped ½ inch, and stitched in place with two rows of stitching placed ½ inch apart, as shown in Fig. 4. A ¼-inch hem turn is made on the outside edge. The plait is pressed so that ¾ of an inch of the plait extends each side of the center-front line. Both outside edges are blanket-stitched. Then, the collar, with its edge finished in a ¼-inch blanket-stitched hem, is added to the neck. The collar overlaps the front plait, coming, as you see, directly in the center. A triangle point is cut at the top of the plait as at *a* and the bias binding is applied to it as for a V-neck opening, which completes the right or overlapping edge. The underneath front closing is made simply with a ¾-inch hem.

Finishing a Shoulder Opening

Finish the neck opening with 1-inch binding cut of bias silk, as shown in Figs. 5 and 6. First, clip the shoulder seam so that the seam will lie flat, and then face the edges with the bias facing, as shown in Fig. 5, turning the corner neatly. Make sure that the facing pieces are sufficiently long, and take narrow seams so that the shoulder seam will not pull up or appear heavy. Turn the

facing to the wrong side, as in Fig. 6. Miter the corner neatly, as at *a*, and fell the free edge down with hand stitches. By allowing the facing to extend beyond the seam in the back, as shown, a more secure opening is obtained.

Shoulder openings may have the edges picoted, may be finished with a rolled hem, or may be bound inconspicuously by a narrow bias binding, and buttonholed loops may be made and tiny hooks used to fasten such edges together.

Whatever the finish used, do not draw the edges in any place, and make the opening large enough to slip the head through without strain on the end of the opening, or without stretching the neck edge. Shoulders thus bound or finished should be just as flat, and fit just as perfectly, as those that are seamed together.

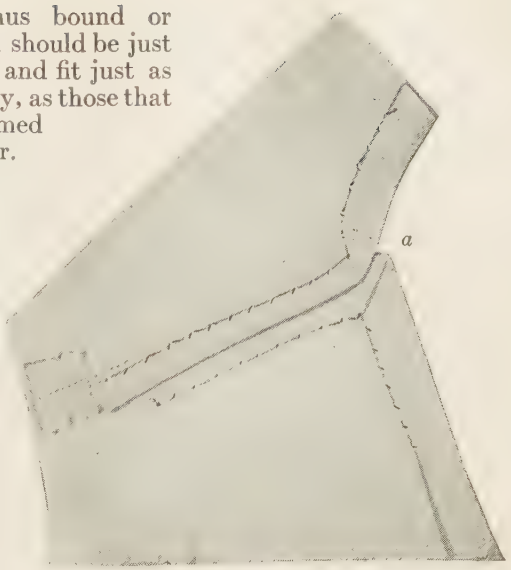


Fig. 6

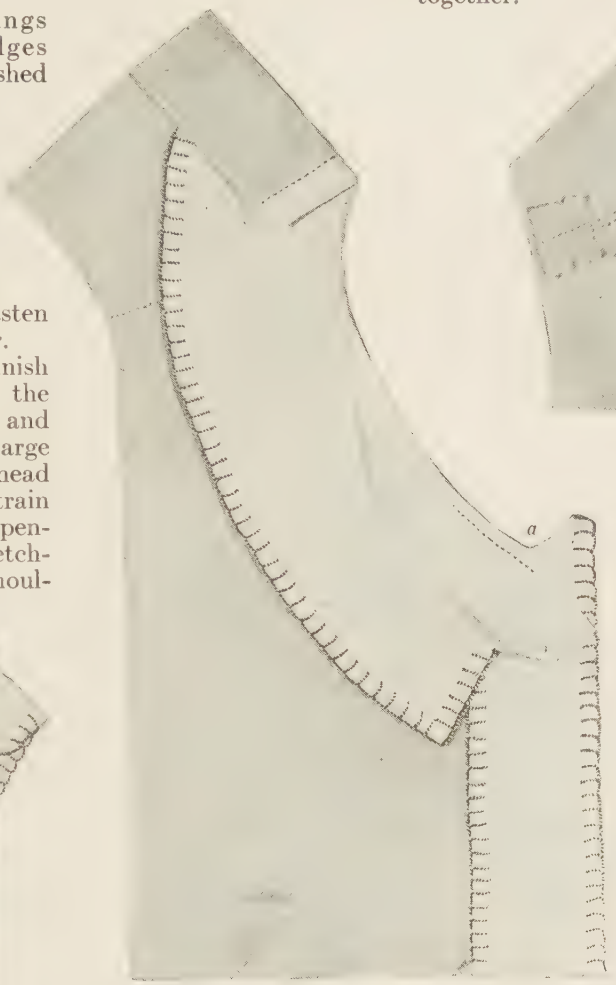


Fig. 3

For kimono blouses with bateau neck, make a shoulder slash similar to the opening in Fig. 6. Bind both sides of the opening with a narrow binding, continuous placket fashion, or hemstitch down the necessary distance and separate the hemstitching which will give an inconspicuous picoted opening.

Fig. 4

Fig. 7

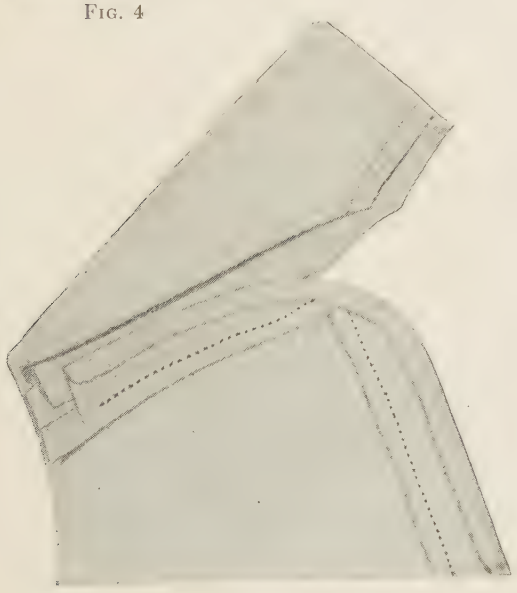


Fig. 5

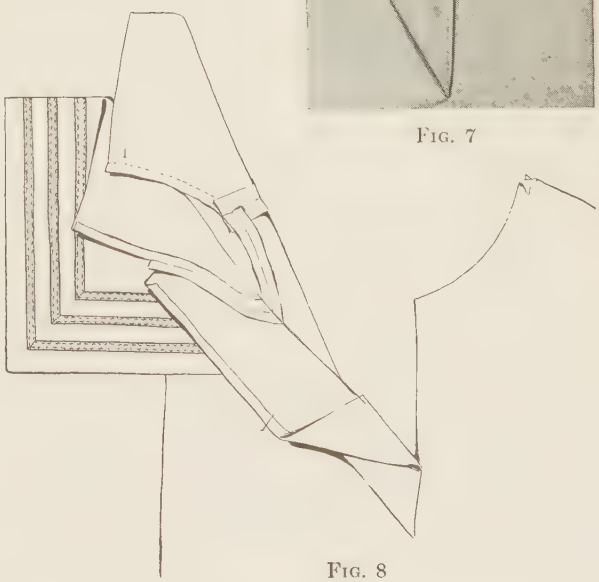


Fig. 8

Finishing and Applying Cuffs

THERE are many methods of applying cuffs as shown here. The type of cuff, the garment to which it is to be joined, and the demands of fashion, all determine how the cuff should be applied to the sleeve, as well as how it should be finished. The daintier the fabric, the narrower and neater the bindings, cuffs, or trimmings should be. Ribbon, braid, bindings, lace, and embroidery are used for cuff making and trimming. If a contrasting material is used, it is often made of two thicknesses of material, the seam concealed inside and the plain cuff applied with a bias facing of the material of the cuff.

Always press the seams open at the top of the cuff as well as the joining seam to insure a flat, even edge and joining. Clip off diagonally the ends of the seams before they join another, this also to avoid unnecessary thickness.

FIG. 1

Types of Cuffs

Fig. 1 shows an organdie cuff, applicable also to net or any sheer fabric, applied with a French seam that comes on the right side between the cuff and the sleeve.

Fig. 2 shows a cuff applied as a flat fell. This method is always desirable for wash cuffs of one thickness of material.

Fig. 3 shows a bias cuff applied as a bias band or binding. First a seam is made, then the edge is brought over, turned under, and stitched directly over the first stitching.

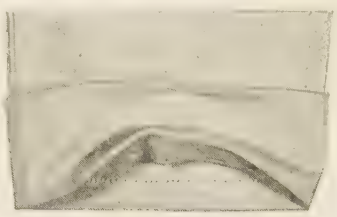


FIG. 3

Fig. 4 shows a cuff applied with a bias facing. The cuff is finished on the outer edge and lapped to fit the sleeve. The bias facing is stitched on with the cuff, the facing turned up its full width, and the edge turned in and stitched, as shown, to give a fitted facing effect. All overlapping edges must be "thinned" to avoid bulk on a joining of this kind.

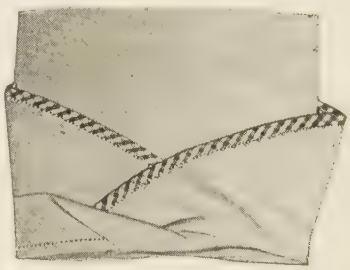


FIG 4.

Fig. 5 shows the sleeve inserted in the cuff. The sleeve is first stitched to the cuff, then the raw edge is felled down over the seam to conceal it completely. A hook and eye holds the continuous placket opening together at the lower end in silk or wool cuffs. A tiny button is often used on wash garments, especially in wash silks. Cuff links or novelty pins are placed one inch down from the top edge of the cuffs to hold them in position.

Often a figure 8 of cord is made, the loop ends of which extend over tiny buttons and in this way hold the edges of the cuff together.

Cuffs should harmonize with the neck-line finish of a dress. They should be slightly smaller or definitely larger in order to make a harmonious contrast. Collar and cuffs often represent a definite part of the style of a dress, so follow fashion suggestions and let your pattern determine shape and size.

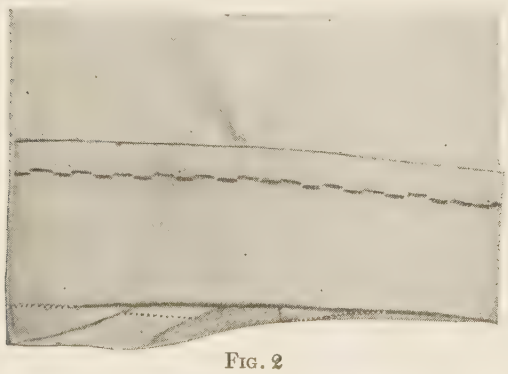


FIG. 2

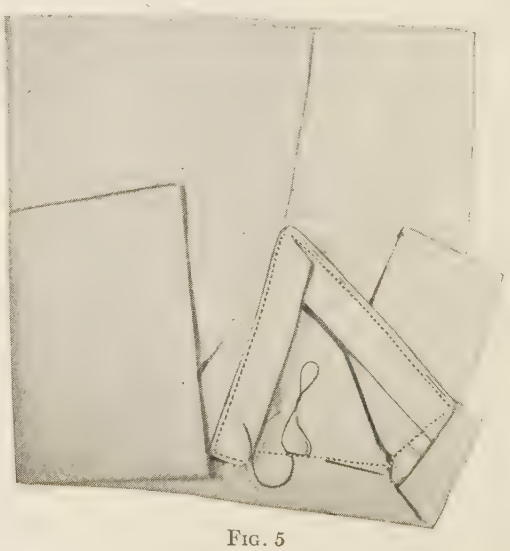


FIG. 5

Fitted and Applied Facings

ON shaped edges, it is frequently desirable to use a fitted or shaped facing. To apply such a facing, lay the collar or skirt hem out flat. Place the piece of material from which the facing is to be cut under the garment, taking care that the grain of the material runs the same in both. Mark and pin the width desired. Then stitch the facing on with a plain seam, as in Fig. 1. Turn the facing over, smooth it out carefully, and baste it flat preparatory to stitching it permanently in place.

When stitching a facing on a shaped edge of this kind, place a piece of newspaper underneath. This will keep the shaped edges true to position and will prevent stretching. The machine needle will cut the paper enough to make it easy to pull away. When the facing is stitched, pull the paper away and trim the seam edge to within ¼ inch of the stitching. Clip it every inch or two on the curve.

FIG. 1

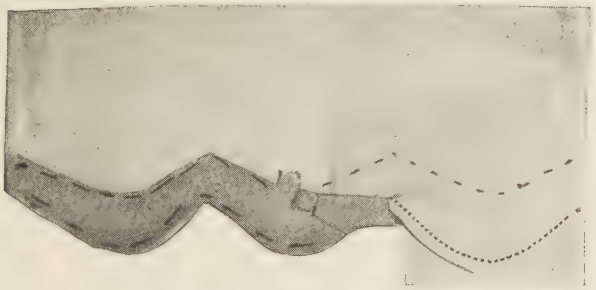


FIG. 2

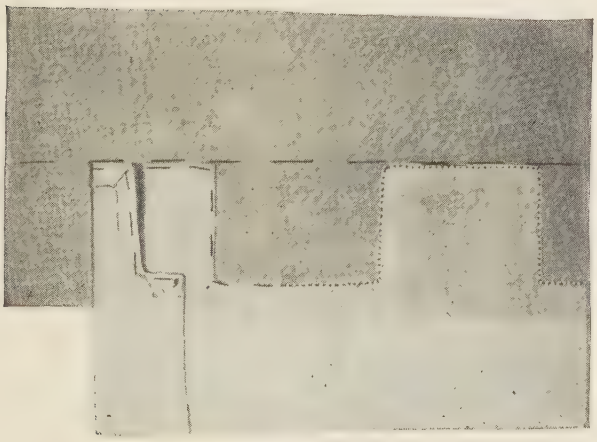


FIG. 3

Fig. 2 shows how a fitted facing is used to finish a scalloped edge. This is applied to the wrong side, stitched, corners clipped, seam trimmed, then turned to the right side and stitched or slip-stitched to position.

Fig. 3 shows how to apply a fitted piece to a shaped edge, to complete it and to provide a contrasting trimming effect. Such a finish may be used for the bottom of a skirt or on a collar or a sleeve trimming. Do all basting on paper, so that corners will be true.

Fig. 4 shows how a fitted facing is applied to a skirt. The facing is cut to fit the bottom of the skirt exactly. The grain in the facing runs exactly

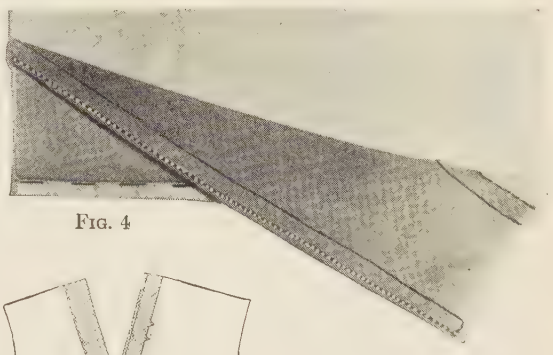


FIG. 4

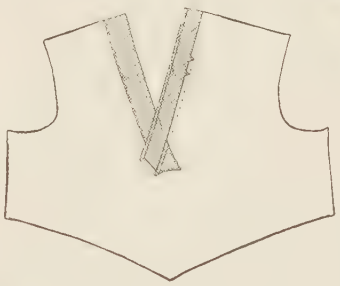


FIG. 5

the same as that in the skirt, or is cut on a true bias. The seam which joins the facing to the skirt is pressed open and the edge turned, as shown. In this way the seam is brought up a seam's width from the bottom edge, thus allowing a softer, easier finish. The top edge is stitched or slip-stitched.

If the skirt material is heavy, use a lighter weight fabric of the same color. Always try to have the facing material softer than that of the dress.

Frequently patterns provide a pattern-piece for facings, as shown in Fig. 5. The facing pieces are applied to the seam edge, notches and perforations in accord. Each strip is stitched exactly to the point of the V, as shown, and the raw edges are turned under neatly. The facing is then smoothed out accurately and stitched on the outside edges.

Mitering and Finishing Corners

FREQUENTLY a mitered corner is required on collars and dress edges, on linens and embroideries. Usually there are two or four corners to be finished as nearly alike as possible. A flat working surface, a few pins, and a little perseverance are necessary in making the corners exactly alike, all very flat and smooth. Trim away any surplus seams in a mitered corner, but see to it that you leave enough to prevent its tearing out.

Fig. 1 shows embroidery edging squared up for a true bias miter. Fig. 2 shows the surplus material cut away and a hand-fell seam joining made to conceal the raw edge. A hand-run seam is a little more elastic than machine stitching on a bias seam of this kind; therefore, more desirable. In making such a miter, match the pattern of the embroidery as accurately as possible. Sometimes it is necessary to cut away an inch or two of the edge in order to match the design accurately.

FIG. 1

FIG. 2

Figs. 3 and 4 show a bias miter adaptable to firm fabrics. In this case the hem is creased, then the corner cut off, as shown in Fig. 3. Fig. 4 shows how the folded edges are made true and are firmly whipped together.

Figs. 5 and 6 show a square cut-out corner finish. This is desirable in sheer fabric that would draw or pull if cut on the bias. Note how the inside of the hem is cut away in Fig. 5, and then how the edge is turned and hemmed flat in Fig. 6. This is especially desirable for very fine handkerchiefs or for garments of flimsy silks.

This corner finish is also used on luncheon cloths and napkins, especially the fine cotton cloths that turn on a lengthwise thread better than on a bias. For deep hem corners, cut away every possible bit of surplus material, turn on a thread to insure evenness, and make the corner joinings so inconspicuous that they will scarcely show.

Applying a Bias Band to an Edge

Often a bias band is applied to an edge as shown in Fig. 7. The right side of the bias strip is placed to the wrong side of the material, the edges are turned in, and a true miter is made at the corners. This miter may be machine stitched, or slip-stitched underneath to secure it, and the inside edge may also be finished either way, as preferred. This is a suitable finish for firm silk, wool, or cotton.

A straighter inside edge is obtainable if a narrow strip of paper is slipped along the edge as the turn is pressed preparatory to basting or stitching. Often with a binding of this kind, especially on home dresses, aprons, and children's frocks, a narrow decorative edge is slipped under the bias edge and stitched with one row of stitching.

Sometimes a straight band is applied to give length or a contrasting color note. To apply such a band, proceed as in Fig. 8. Miter the corner accurately before applying the band, as shown in Fig. 9. A perfect square can be marked with the corner of an envelope as a guide line for stitching. In applying a band of this kind, watch all corners carefully to prevent "cupping" and to be sure that the outside edge will not draw or appear too short.

Straight-Band Mitering

Often a straight band is applied to a shaped edge, as in Fig. 10. The band may be of the material, of ribbon, braid, or lace.

Banding equal in length to the outside edge should be supplied. If the band is of material, the outside edge should be stitched, as at *a*, with the right side of the band against the wrong side of the material. The surplus or point above the miter is then trimmed away and the seam is pressed open. The banding is turned to the right side and

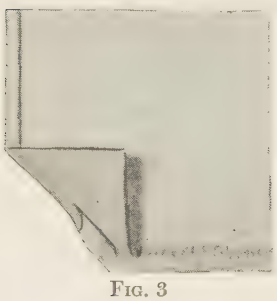


FIG. 3

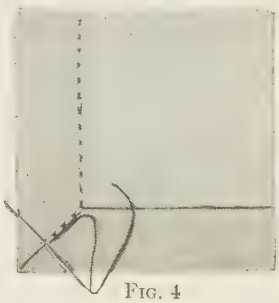


FIG. 4

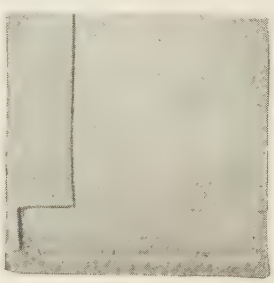


FIG. 5

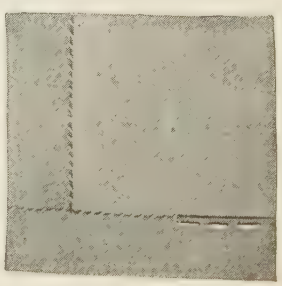


FIG. 6

basted and stitched down, as at *b*. When applying ribbon or braid for a finish of this kind, turn the edge of the material over to the right side, slip-stitch or stitch the braid to the outside edge, then at the inside edge. The precaution necessary in applying such bands is to apply them without fullness or stretching so that the band will gracefully become a definite part of that to which it is applied.

Mitering Square Yokes

When a bias band is applied to a square neck or cut-out section, as in Fig. 11, the corners are usually mitered, chiefly for economy of material, for a fitted facing or band requires more material than bias pieces. For neatness, true the line of the yoke or cut-out section very carefully. Place the bias pieces to the wrong side of the garment, and pin the strips on, making sure that they are long enough to extend out to the extreme or lower corners of the miter. Baste each strip to within an inch of the corner, then stitch the miter corners, making an even seam. Press the miters flat, as at *a;* stitch the inside edge all the way around; turn the bias to the right side, as at *b;* crease the inside edge; clip the corners neatly; turn under the outside edge, and complete the square by stitching the outside edge.

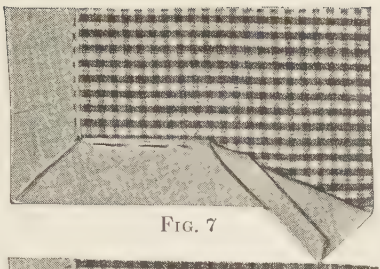


Fig. 7

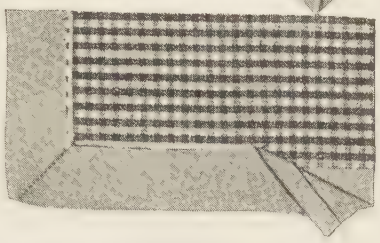


Fig. 8

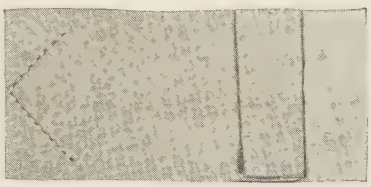


Fig. 9

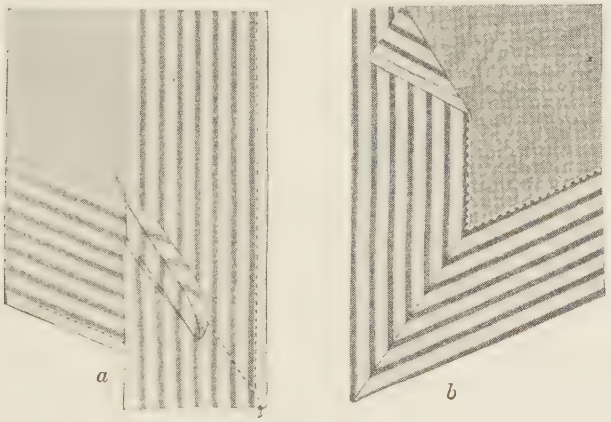


Fig. 10

Finishing Corners Tailor Fashion

When a corner is to be stayed with a finish invisible from the right side, cut the corner the depth the turn is to be, as in Fig. 12. Turn the edges over and stitch a lengthwise piece to the diagonally cut line, as in Fig. 13, using a ⅛-inch seam. Crease the piece down and trim the corners away, as shown in Fig. 14. Turn the outside edge and stitch in, keeping it free from the garment. Then slip-stitch, catch-stitch, or tack it to the garment, as in Fig. 15, so that no stitches will show on the right side.

Many places in a garment have interesting cuts or slashes where this kind of a corner finish is desirable. The simplicity of it makes it possible to keep the corner perfectly true, and still give it the required firmness. If the tailored corner joins another piece of material, as is frequently the case, the corner should be left as in Fig. 14, when the raw edge will be held in place by the added stitching.

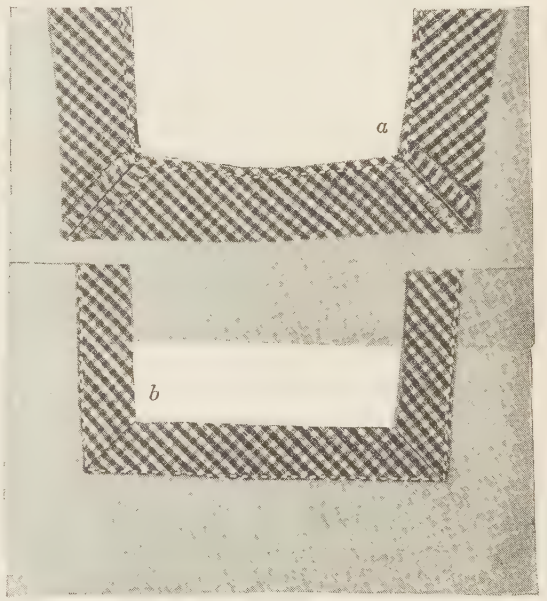


Fig. 11

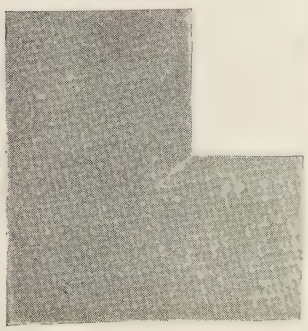


Fig. 12

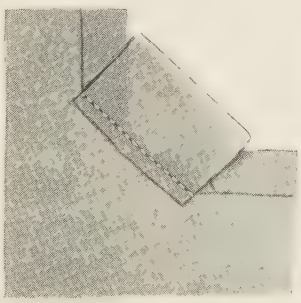


Fig. 13

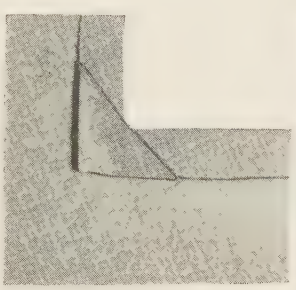


Fig. 14

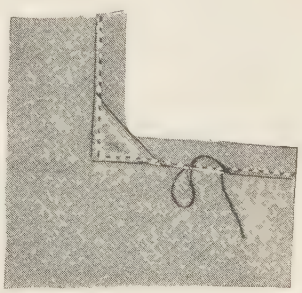


Fig. 15

Making Tailored Pockets

Pockets for Wash Garments

POCKETS have two functions: Utility and ornament. Tailored blouses and dresses of silk, linen, and fine cotton, as well as sturdy play clothes for children, use pockets both for utility and style. To give service, a pocket must be well made, with all seams and edges stitched true and securely. For ornament, they must be beautifully done, and when beautifully done they express naturally both functions of service and ornament. Fashion evidences much caprice in pockets; it may decree that they be tiny, or very generous in size; that they be plain, or very much decorated. In any event, they should follow fashion—petite, abundant, or swagger as decreed.

FIG. 1

Applying Pockets

Accuracy in placing pockets is a first essential. Perforations in your pattern should be carefully followed, so that the pocket will be placed with the correct grain of the material and at a becoming position for the figure. Always smooth the material carefully, press the pocket, then place it correctly. Pin it before basting, so that it cannot draw or tighten. When the stitching is done, turn and stitch back for an inch on each side to prevent the pocket's tearing away from the garment. Always pull the thread ends through and tie them securely on the wrong side.

The Pointed Pocket

A pocket with a point, as in Figs. 1 and 2, is a simple yet much preferred type of pocket. It may be stitched once, twice, or three times, or have the point and top stitched ¼ inch from the outside edge, or directly on the edge. It may be cut to have the point lap over, or the point section may be cut as a separate piece with a seam across the top. The essential point is to make the turn of the stitched portion very even and keep the point absolutely true. Pockets must qualify for trimming before serving for utility.

FIG. 2

Band-trimmed Pockets

When a contrasting fabric is used to trim a garment, frequently a straight band is applied, as shown in Fig. 3. The seam joining in this instance is brought down ¾ inch to avoid a seam line at the top of the pocket. The lower edge of such a pocket may be square or pointed. Usually, it is put on with just one row of stitching, and is stitched back at the points previously explained.

FIG. 3

Bound Pocket Flaps

When collar and cuffs on a dress are bound, the pocket flaps must be in keeping. The flap is made to extend over the edge, bound as shown in Fig. 4, and stitched to the pocket directly at the top of the binding.

Box-plaited Pockets

In silk blouses, little boys' suits of linen, or wool, or in cloth dresses for women, a pocket such as shown in Fig. 5 is often used. To make this type of pocket, first decide how wide the plait should be, and make it as a plain tuck in the direct center of the piece. Then press it to obtain the box plait. Stitch a lengthwise band across the top

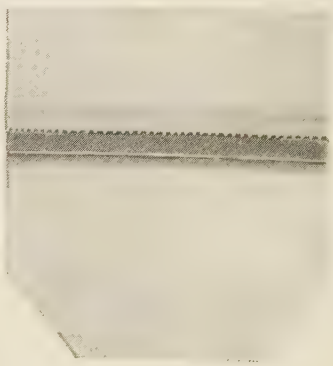


FIG. 4

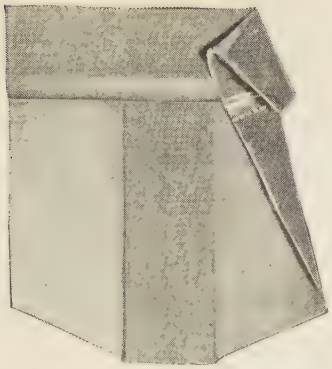


Fig. 5

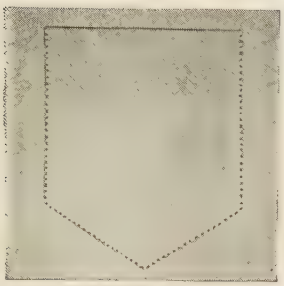


Fig 6

on the right side and whip it down on the wrong, or turn to the right side and button.

If such a pocket is used for trimming purposes, and no other stitching is used on the garment, turn the raw edge under, press it, baste it to position, then slip-stitch the pocket to the garment, taking care that no stitches show on the right side.

When patch pockets are to be added to tailored dresses, they must be perfectly made and quite as accurately applied. Fig. 6 shows a pocket that is very modestly stitched on the extreme outside edge in a way suitable to all fine wool fabrics. To avoid a top stitching line, finish the inside of the pocket, as shown in Fig. 7, by applying a bias piece to the hem turn, and then slip-stitching the edge down. For flat corners, turn away the seam to within ⅛ of an inch, and overcast the hem edges securely, keeping the stitches, of course, on the wrong side of the pocket.

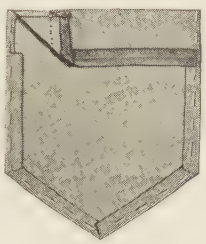


Fig. 7

Before stitching such a pocket on, press it thoroughly after basting it in place. Allow long thread ends when you begin the stitching, so that your needle may be threaded and the top ends of the pockets made more sesure from the wrong side.

Wash Pockets

In making pockets in garments that are to be laundered, two points should be remembered. Make the seams very

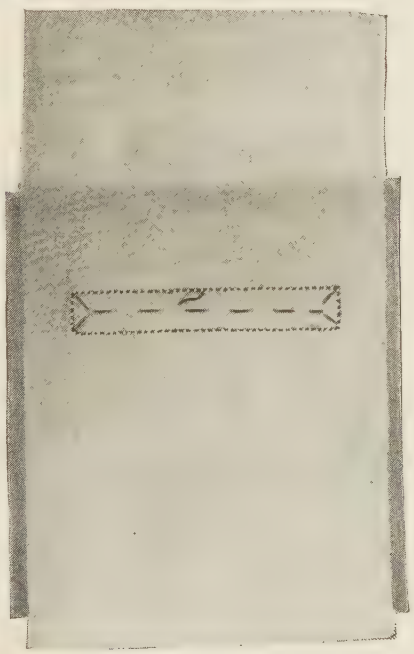


Fig. 8

secure and avoid bulk. Materials that do not fray easily suit such pockets best.

To make a pocket to appear on the right side, as in Fig. 9, and on the wrong side, as in Fig. 10, proceed as in Fig. 8. That is, stitch the piece for the pocket directly over the marked position on the garment. Begin the stitching at the center of the top row as shown. Turn square corners, make the space ½ inch wide, stitch in an oblong strip as in Fig. 8.

Fig. 9

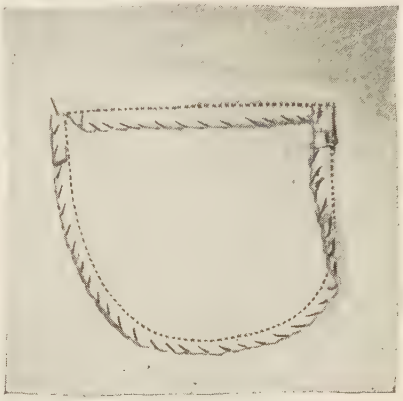


Fig. 10

Overlap the first stitching a trifle, where it meets in the center of the upper row. In this way there will be no break in stitching at the corners of the pockets, which helps in keeping the edge secure. After the stitching, cut on the dotted line, placing the points of the scissors in first, and cut very straight through the center. Then cut diagonally out to each corner, clipping to the corner but not cutting the stitching line.

When the pocket is cut, turn it inside, pulling the lower edge up to form a welt, as in Fig. 9. Smooth the pouch of the pocket down and stitch down the sides and across the bottom in rounded effect, as in Fig. 10. In doing this stitching begin ½ inch down from the top of the pocket seam, and stitch up to the top of the pocket, then turn and stitch back and around, and stay the top of the opposite side in exactly the same way by stitching back on it for ½ inch. Overcast all raw edges closely, using one continuous thread for all. Work such as this requires accuracy, but a beautiful pocket is always well worth the effort.

Simulated Pockets

Sometimes, in soft materials especially, a pocket line is desirable but not a pocket. In this case make a strap or band of the material, turn the raw edges inside and sew as in Fig. 11.

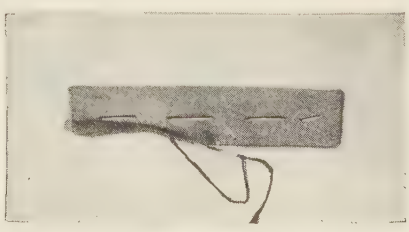


Fig. 11

Pockets for Wool Garments

ALL pockets are necessarily tailored. They must be neatly made, carefully pressed, and beautifully stitched to speak perfection. But pockets in wool, or in any material that frays easily, need an additional precaution—a stay strip of cambric or silk to prevent the narrow seams and corners from pulling out. It is a good plan to make a pocket of a scrap of cloth for practice before attempting a very special one in a garment. In this way you will be sure to follow instructions carefully and to make a pocket of which you can be proud.

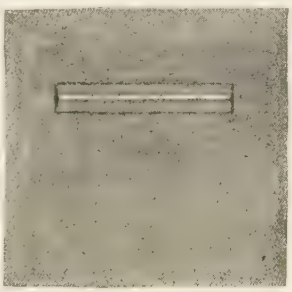


FIG. 1

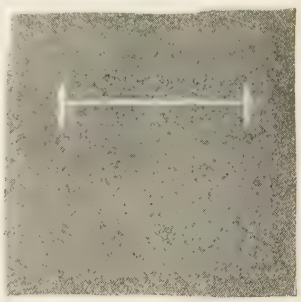


FIG. 2

Making a Double-Welt Pocket

Fig. 1 shows a double-welt pocket. To make this, first mark the position of the pocket, as shown in Fig. 2. Mark very accurately, because the correct slant and width have much to do with the style effect. Place underneath for a stay strip a lengthwise strip of firm light-weight material, as shown in Fig. 3. Place a piece of the material directly on top of the stay strip and the marked position, as shown in Fig. 4. Stitch as shown, beginning at *a*, and stitch the slot, turning the four corners squarely. Slash exactly as shown by the dotted lines in Fig. 4, clipping diagonally to the corners, but not cutting the thread. Turn the stitched piece, or strip, to the wrong side, as shown in Fig. 5, and press the corners out very accurately. Bring the welt edges together, as in Fig. 6, and overcast them temporarily, in order to hold them for pressing and to secure them until the pocket is entirely complete. Now place a strip of wool directly over the back of the pocket and stitch it across the top from *a* to *b*, as shown in Fig. 7. Sew a silk piece to the lower edge of the welt piece and to the back facing strip to form the pouch. Sew these on with the seams to the outside of the pocket. Stitch all around the pocket, as shown in Fig. 7; then overcast the raw edges. To complete the pocket, stay the ends of the welt with tiny cross-stitches, applied from the under side, as shown in Fig. 7, so that they cannot possibly show on the right side.

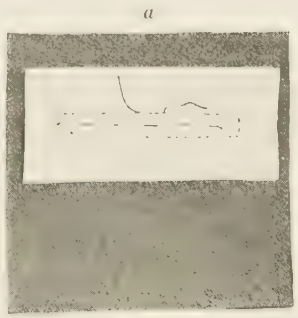


FIG. 3

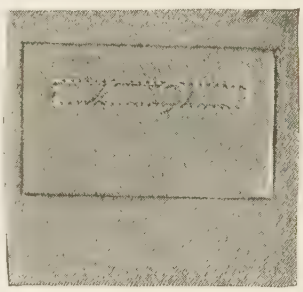


FIG. 4

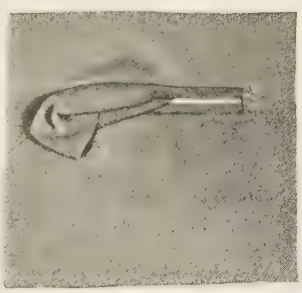


FIG. 5

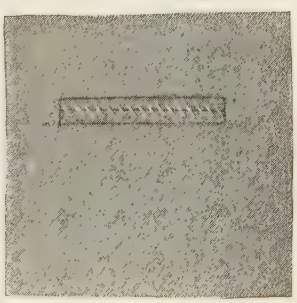


FIG. 6

Ribbon or braid is sometimes applied at the top of a pocket for trimming. Occasionally, they are also applied to give the effect of a pocket without a pocket actually being made. Discretion in using such is essential. They can, however, be made to serve very well for ornament and are preferable to an ill-made pocket.

Dresses with plain fronts, especially sports frocks, often have pockets to break the width or plainness in the front. Sometimes four pockets are used in the front of an unbelted dress—the upper ones slightly smaller than the lower ones. The number and the size should be determined by Fashion's dictation and of course your own special preferences. Small pockets are necessary for dresses for small women.

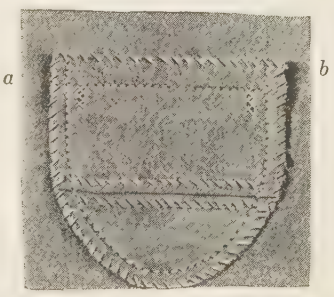


FIG. 7

Wide Welt Pockets

If a wide band is desired at the top of the pocket, omit the top welt—that is, pull it all the way back to the stitching line; pull the lower piece up enough to fill the space or twice the width shown on Fig. 1.

Tailored pockets may be made as little gems of perfection. Fashion offers many suggestions for trimming, for accentuation, for interest. The welt is often made of contrasting color, frequently of ribbon, and again, a gay handkerchief stuck in the pocket will be the only contrasting note for the whole dress.

Buttons and Fasteners

BUTTONS, like pockets, have two purposes: service and ornament. When sewed for service, sufficient thread is allowed between the buttonhole and the cloth to provide a shank for the buttonhole. Buttonholes sewed on for ornament are usually sewed flat to the garment.

Sewing on Buttons

The buttonhole must always be made to fit the button. Usually to provide enough freedom, the buttonhole is made ⅛ to ⅜ inch longer than the button, depending to some extent upon the depth or thickness of the button, as well as its diameter.

Mark the positions of the buttons accurately. Make the buttonhole first, then lap it over the piece where the button is to come and mark precisely with pins the exact placing of the button. Leave the pins in position until the button is placed over it. Then remove the pin or pins, and if a two-hole button is to be sewed on, as in Fig. 1, place a pin directly over the top of the button and sew over this, as at *a*. In this way, enough length of thread will be provided between the button and the cloth to allow the buttonhole to slip between. When sufficient stitches have been made to secure the button, remove the pin, lift the button up as much as it will come, and wind the sewing thread around the space of thread underneath, as shown at *b*.

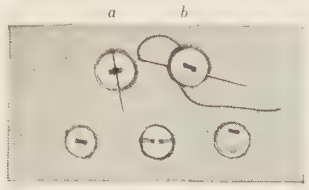


FIG. 1

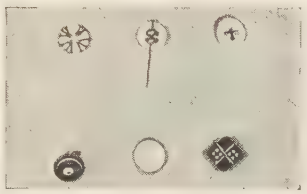


FIG. 2

FIG. 3

Methods of sewing two-hole buttons for ornament are also shown in Fig. 1. These, you will see, are sewed flat without allowing space for the buttonhole to fit under.

For buttons that are to be used with a buttonhole, always use a pin across the top to allow the button to fit into the buttonhole. The manner of sewing four-hole buttons varies from the two-hole only slightly, as shown in Fig. 2.

In sewing shank buttons for buttonholes, as shown in Fig. 2, use heavy thread and do not sew them too close to the garment.

Covering Button Molds

Sometimes it is economical to cover button molds with self material, and often it is advantageous in working out a definite color effect. In either case, proceed as in Fig. 3. Use the wooden mold. Cut two pieces of material, as shown—one the exact size of the button, the other ¼ inch larger. Turn the edge of the larger piece and gather the extreme outside edge, as shown, keeping the small piece of material inside. Place the button mold in the center and draw up the thread. Then overcast the edges together, drawing them very tight.

If the material does not fray easily and the buttons are tiny, cut the covering just the right size for the edges to come together underneath. Overcast the raw edge but do not turn it. Run a gathering thread and draw the edges up and sew them securely, keeping the stitches as near as possible to the center of the button.

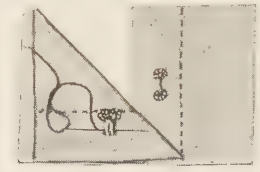
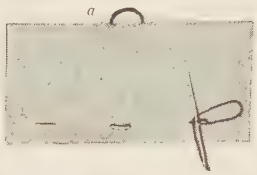


FIG. 4



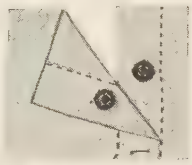


FIG. 5 and FIG. 6

Sewing Hooks and Eyes in Position

First mark the correct position for both hook and eye. Remember that the shank or head of the hook should come directly over the bar of the eye. Mark with pencil exactly where to sew. Put them in position, overcast the rings with a few stitches just to hold them, then buttonhole the rings to the garment as shown in Fig. 4.

Round eyes are used in preference to straight ones in garments such as tight linings where there is considerable strain.

Buttonholed Loops

Sometimes on an edge which does not overlap, buttonholed loops are made, as in Fig. 5. A bar of lengthwise stitches is first made. These are closely buttonholed to give a loop sufficiently strong to hold the hook. Such loops are often necessary on high collars or where a metal eye is not desirable.

Loops for buttons are often made on an outside edge as at *a*, Fig. 5. These may be used on collars, cuffs, pocket flaps, and dainty purses. A bar is first made and rounded out as much as necessary to allow it to go over the button, then the threads are very closely buttonholed for a finish.

Sewing on Snap Fasteners

Accuracy in placing snap fasteners is quite as important as placing hooks and eyes. Their position should be exactly marked with pin or pencil. The stitches are merely over-and-over stitches as in Fig. 6, made through the tiny holes provided for them. The object in sewing them is to make them very secure without drawing the fabric the least bit.

Buttonholes and Buttons

BUTTONHOLES vary in type according to the material and purpose for which they are used. The plain worked buttonhole, shown in Fig. 1, is the simplest and perhaps the most used, as it is suitable for linen, silk, or cotton fabrics.

Making Buttonholes

To make buttonholes, first mark with thread their exact positions, as at *a*, spacing all evenly and making sure that each one is precisely the same distance from the edge. The marking thread serves as a guide for cutting, and as a "stay" thread. To proceed with the buttonhole, cut a straight line exactly in between the threads, making the slash ⅛ to ¼ inch larger than the button that is to be used. To prevent raveling, overcast the edges immediately after the slash is made, by taking a thread ½ to ¾ yards long—long enough to work the buttonhole complete and coarse enough to give a good, firm edge, but not so coarse as to make a cord. If you use No. 60 thread for stitching, No. 40 thread is right for making the buttonholes; if No. 80 thread is used for stitching, No. 60 thread should be used for buttonholing, etc.

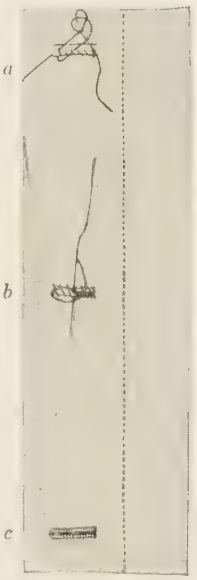


FIG. 1

Start the buttonhole as at *b*, the inside upper edge, and work out and around the buttonhole. Make the stitches very close together, but do not crowd or overlap them. Put the needle in, as shown; bring the thread back or below the needle and around under the point, and draw the thread up. This will make a purl stitch and give a firm edge to the buttonhole. When the end of the slash is reached, work around the end, as shown at *c*. Turn the work in your hands, so that the edge to be worked is toward the left. Work the buttonhole complete. Make a tiny bar of three stitches across the end, as shown at *c*. "Buttonhole" over these stitches just the same as you did the edge and thus make a very neat bar that will give an attractive and secure finish to the buttonhole.

Bias Band Buttonholes

In children's clothing, and sometimes in smart cloth dresses for women, buttonholes are made as shown in Fig. 2. A lengthwise strip of material about 3 inches wide is folded double and cut into pieces as long as the distance between the buttonholes. This distance is usually 2 inches. The ends of these are bound and fitted closely together. One outside edge is bound, then the buttonhole strip is sewed to the garment, as shown by the basted binding, so that the edge of the strip and the edge of the garment are both caught in with the binding. True cutting of the sections in between the buttonholes, and very accurate binding and assembling make this type of buttonhole both decorative and serviceable.

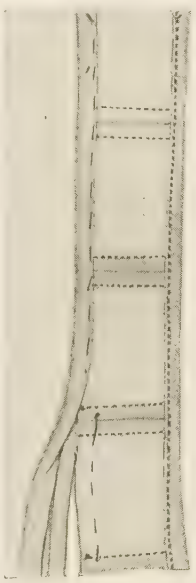


FIG. 2

Loop Buttonholes

Fig. 3 shows bias strips of material placed over a cord to make loops for buttons or to ornament an edge. The method of making is also illustrated in Fig. 3. First, cut a bias strip ½ to 1 inch wide, according to the size of the loop desired. Fold it through the center, slip a little piece of tape inside, and stitch as shown, catching the tape at the end only, as at *a*. In this way, the strip may be easily turned right side out, the end to which the tape is stitched cut off, and the tape removed. The loop is folded, seam edge inside, as shown, and the ends are brought together and sewed securely. When the facing is applied, the loops are stitched in with the seam so that their joining to the garment is entirely concealed.

Bound Buttonholes

Self-bound buttonholes are invariably popular for dresses of cotton, linen, silk or wool. They add smartness to a garment, give good service, and often suffice for trimming.

To make a bound buttonhole, as shown at the top of Fig. 4, first prepare the edge of at least two thicknesses of material. Sometimes a stay piece of light muslin or cambric is used in between, especially in coats. Baste the front fold on the upper piece, baste over this a crosswise piece of material, as shown at *a*, using diagonal bastings to hold it securely. Then mark with chalk the exact length the buttonhole is to be. Through the one thickness of the material and the cambric interlining, stitch as shown on each side of the marking, exactly as you would for a welt pocket.

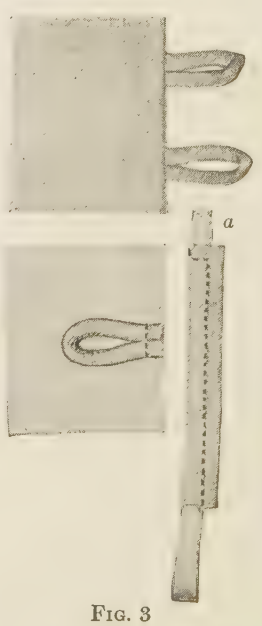


FIG. 3

The corners must be squared accurately. A slash is then cut diagonally out to the corners, as shown at *b*. Now pull the material through to the wrong side, as at *c*, basting the edge back carefully. The welt edges are then brought together and overcast, as at *d*, to remain so until the buttonhole is completed. Trim away the turned-in buttonhole edge and sew to the interlining as shown in *a*, Fig. 7. Now cut the slash directly under the buttonhole in the underfacing piece and fell the raw edges down. Then press carefully; remove all basting stitches; press again, and your buttonhole is finished.

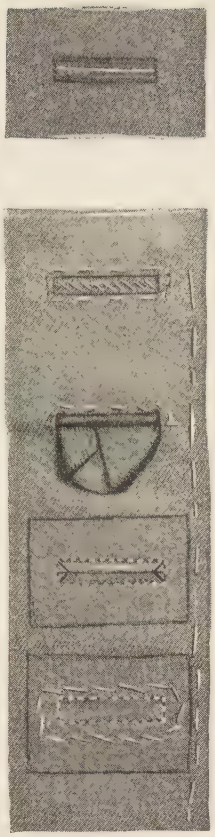


Fig. 4

Braid-Bound Buttonholes

Buttonholes are often bound with braid, as shown in Fig. 6. Take two pieces of Hercules braid ¾ to 1 inch wide and cut as shown at *a*. Each piece should be cut double the length of the required buttonhole and placed ¼ inch apart. Stitch each in position, making the stitching line exactly as long as the slash is to be. When the braid is stitched, pull the free edges through to the wrong side, as at *b*. Catch the edges to the interlining, tuck the tiny diagonal corners in at each end, and secure them back with close, firm stitches. Then overhand the braid to the interlining as at *d*. Temporarily, overcast the edges of the braid as at *c*. Complete the buttonhole by cutting a slash the same as in *b*, Fig. 5, on the wrong side and felling the free facing edge down to the braid. Bound buttonholes should be as perfect on the wrong side as on the right, and the stitches should be invisible on both sides.

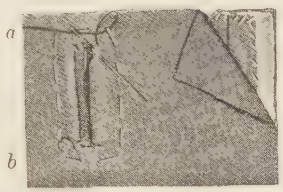


Fig. 5

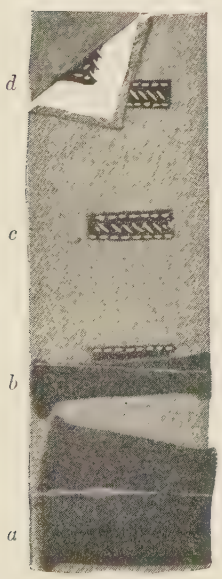


Fig. 6

Tailored Buttonholes

Tailored buttonholes differ from others in that a stay cord is used to give firmness to the edge and to keep the buttonhole in perfect shape.

To make a tailored buttonhole, as at *a*, Fig. 7, first make the foundation ready by applying an interlining of firm cambric, or very light-weight linen canvas. Place this between the two pieces of material where the buttonhole is to be made. Mark exactly where the buttonholes are to come—the distance from the edge and the spaces between each two. Then mark with chalk the precise position, making the buttonhole ⅜ inch longer than the buttons to be used. Stitch on each side of the mark, keeping the stitchings a scant ¼ inch apart.

Make a round mark at the outside end of the buttonhole, using the top of a pencil as a guide. Mark as close to the pencil as possible, then stitch inside this tiny circle, to give the shaping to the head of the buttonhole. Slash the buttonhole, cutting exactly between the two rows of stitching, then cut inside the little circle to round it out slightly. Overcast the raw edge with fine, close stitches, as at *b*. Next, thread a darning needle with a small piece of buttonhole guimpe or waxed dental floss. Pull this through the inside end of the buttonhole at the stitching line. Proceed to make the buttonhole stitches over this "stay" thread, bringing the thread around below and under the needle each time for the double purl. Work around the length of the buttonhole, then work very carefully around the outside end, so that a circle is formed. Keep the purl very tight in rounding the circle so that it will retain its shape. When the buttonhole is complete, pull the buttonhole "stay" thread through to the wrong side and cut it off at the end. Then, with buttonhole twist, sew the ends tight to the wrong side, exactly at the end of the buttonhole. Put a few stitches across the end of the buttonhole to form a bar. This may be "buttonholed," if you choose. Then overcast the edges together, as shown at *c*. Do not take the stitches out until the buttonholes have final pressing.

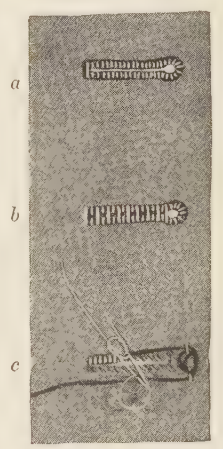


Fig. 7

Simulated Buttonholes

Sometimes a buttonhole line on an edge is desired for effect, not for service. In such case, a simulated buttonhole, as in Fig. 8, is made. At *a* is shown how the buttonhole appears when finished; at *b* how it is made. The buttonhole is marked for position and length; the buttonhole guimpe is brought through, and the buttonhole stitches made over the guimpe, catching, of course, the material underneath. The buttonhole is not cut.

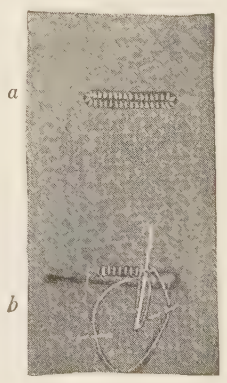


Fig. 8

Sewing Straps and Ribbons

LINGERIE straps are no longer a luxury but a necessity for many simple undergarments, and in their make up, daintiness is quite as necessary a quality as durability. The materials of which they are made and the variations are as numerous as are their uses. For instance, two straps of ribbon may be looped together on the shoulder and sewed to the garment separately; a narrow strip of ribbon may be edged by dainty lace; or a piece of fine lace insertion or net footing are given firmness and added beauty when edged by narrow ribbon and arranged as a strap. Sometimes beautiful ribbons make the only trimming for lingerie, especially that finished with tailored or bound edges. Ribbons of every weight, width, texture, and color are obtainable, so most beautiful color effects are easilyavailable.

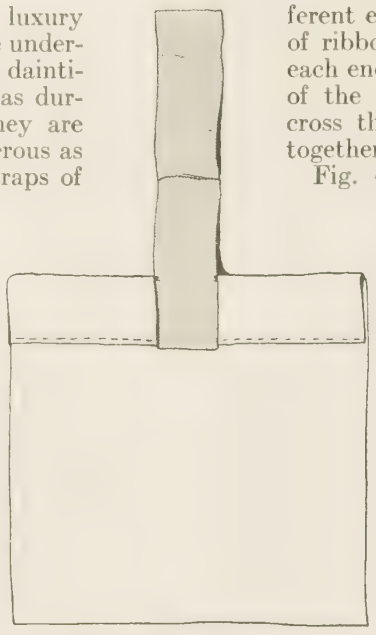


FIG. 1

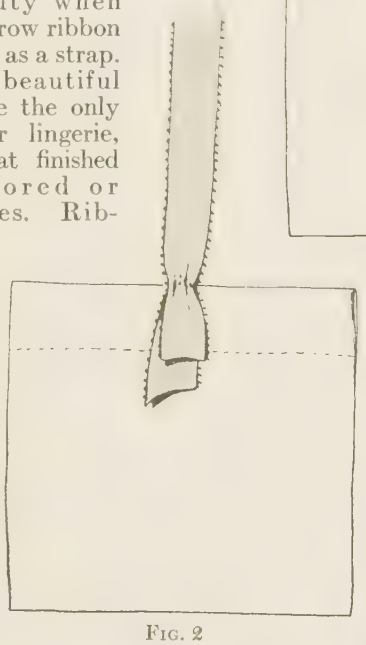


FIG. 2

Straps may be sewed on with decorative stitches, under rosettes, and with plain concealed stitches. In any event they must be securely sewed for durability.

In sewing on lingerie straps, the method shown in Fig. 1 is the simplest. Mark the position of the straps before the hem is sewed, and slip the end of the straps under the hem. In this way the straps are made secure at the same time that the hem is stitched. A few overhand stitches should be taken at the upper edge to keep the straps in place, as illustrated.

In Fig. 2 the strap is sewed to the upper edge of the hem or garment. A loop and end is used to finish the strap, and this is sewed securely by hand to the upper edge of the garment. Be sure to fasten the ends of the thread securely.

In Fig. 3 the straps are sewed on the garment in the same way as in Fig. 2. A different effect is attained by using two pieces of ribbon, tying a knot about 1 inch from each end, and placing this at the upper edge of the garment. When using two straps, cross them at the shoulder and sew them together by hand.

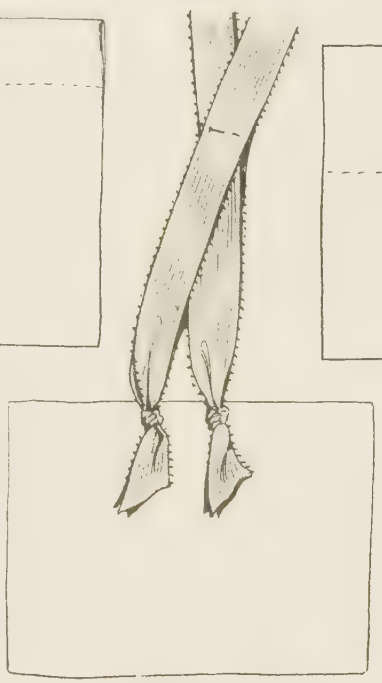


FIG. 3

Fig. 4 shows straps made of the same material as the garment with which it is to be used. The straps are stitched and turned as for a belt and are then fastened at the upper edge with an embroidery design made of lazy-daisy stitches.

Tiny embroidered roses, or a wee lace rosette, held at the center with French knots, may also be used for holding straps to position.

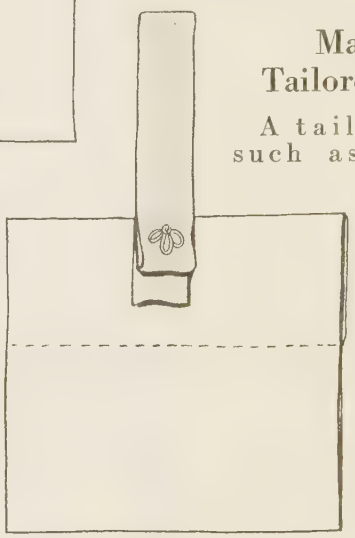


FIG. 4

Making Tailored Bows

A tailored bow, such as shown in Fig. 5, may be made of a belt strap of fabric or of firm ribbon. The ends are brought together, as shown in Fig. 6, and placed over a strap of ribbon. The ends of the ribbon are then brought together, as in Fig. 7, and the result is a very neat tailored bow suitable for trimming for dresses, hats, slippers, neckwear, or lingerie. Two loops of ribbon, one shorter than the other, may be used for each end. A ribbon of contrasting color, narrower in width, may be used on top of the center band. Sometimes the center band is drawn tight to give a softer effect to the bow.

FIG. 5

FIG. 7

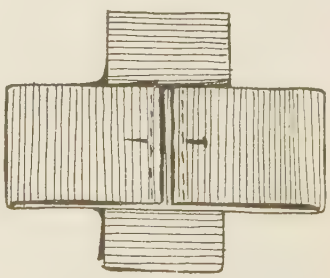


FIG. 6

Sleeve Seam Finishes

EVERY season brings some interesting way to shape sleeves at the shoulders. The set-in sleeve, the raglan, the yoke or epaulet shoulder, each in turn holds sway. Whatever style may prevail, follow pattern lines closely and strive for perfection in fitting as well as in workmanship.

In placing a sleeve in an armhole for a close fitting set-in sleeve, run one or two gathering threads across the top of the sleeve between the notches. Draw the fullness up with the sleeve toward you, and put in pins a scant inch apart all the way around the armhole. In this way the fullness will be properly distributed and securely held. Baste, stitch, and press, working all the while to prevent wrinkles from forming in the sleeve. Fullness that has been evenly spaced in can be easily shrunk out by placing the top of the sleeve over a sleeve-board, or over the end of an ironing-board. Place a damp cloth over the sleeve and press firmly and very carefully, pressing out from the sleeve toward the seam.

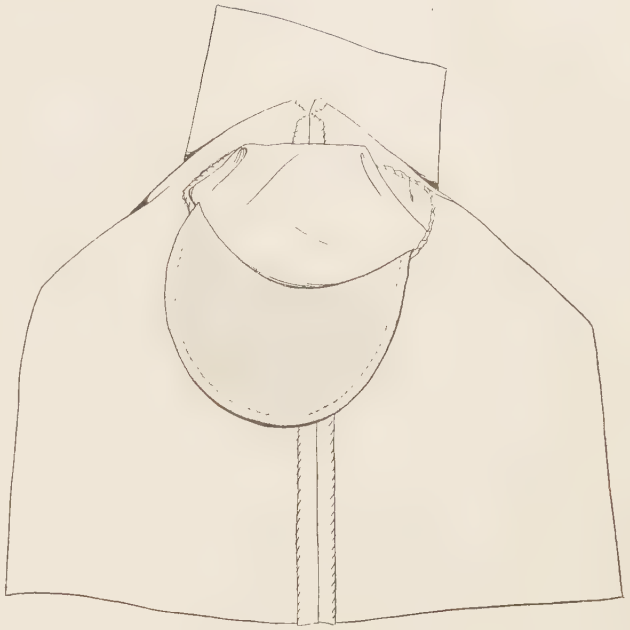


FIG. 4

Raglan Sleeves

Raglan shoulders should be put together as shown in Fig. 1, with all pattern notches meeting perfectly. After the seam is stitched, notch it as shown, so that the seam edges cannot draw, for they must press flat with the fabric. If no lining is used, overcast the seam edges after the notching is done.

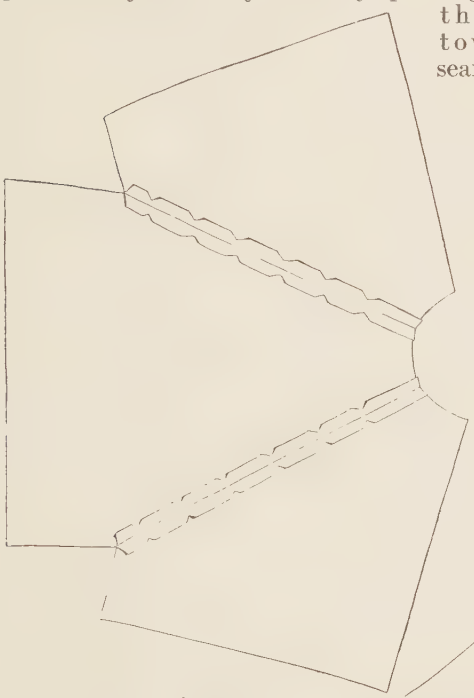


FIG. 1

Kimono Sleeves

Kimono sleeves that are fitted close at the underarm should have the seam stitched twice for security. Then to prevent the edges from drawing, they should be clipped, as in Fig. 2, and all raw edges overcast closely to prevent tearing. A very narrow tape stitched along the seam serves as additional protection and is often preferred as a finish.

In making epaulet shoulders, as shown in Fig. 3, several points must be considered. Arrange the space of the shoulders of the dress exactly into the shoulder strip without drawing or crowding any part. In doing this, give special attention to the corners, so that they are securely caught in with the stitching. Notch the seam its entire length, spacing the notches approximately 1 inch apart.

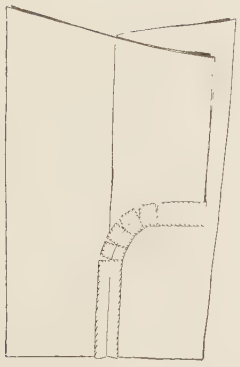


FIG. 2

FIG. 3

Dress Shields

Dress shields are a protection, and when necessary should always be used. To have them comfortable, and to allow ease enough not to draw the dress, place them in the armhole, as shown in Fig. 4. Then catch them to the seams of the dress, as shown, using a long French tack stitch that will allow the shield to swing easily in the armhole.

Linings for Dresses and Coats

WHEN Fashion calls for linings in dresses, a pattern is always supplied for them which is shaped in accord with the silhouette of the dress.

Linings are made of many kinds of material, from net and chiffon to sateen or satin. The tighter the dress, the more necessary the lining, especially a firm lining, for this is used to protect the fabric of the dress from strain and from wear. Basque dresses or close-fitting waist-line dresses usually require linings. Some people like to cut a light-weight lining for all new dresses, using it across the shoulders and joining it with the shoulder and underarm seams. This is to protect the material and keep it from coming in contact with the body.

A lining and a dress foundation differ in that a lining is intended to allow close fitting of the dress and to protect the material, while a foundation is used to build a dress over, such as a net foundation under lace or chiffon.

Linings usually have notched or overcast pressed open seams and are finished with hooks and eyes that come exactly together at the opening rather than to overlap. The armhole and neck edges are trimmed with very narrow hems, bindings or dainty laces.

Foundations are finished with overcast seams, French seams, or overlapping edges—all made as inconspicuously as possible. The edges are finished with a plain hem or with delicate lace or plain net footing, all applied very flat, to keep the foundation lines from being apparent from the outside.

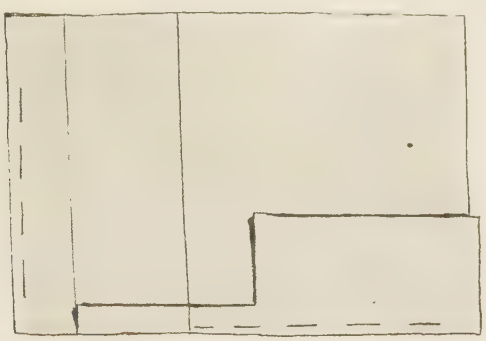


FIG. 1

Linings in Coats

Before applying a lining to a coat the finish of the facing at the bottom must be considered. For instance, Fig. 1 shows at *a* that the lower edge of the facing is cut away to avoid bulk inside the extreme lower edge of the front facing. The facing is stitched from the inside across the bottom, then the lining is applied as in Fig. 2, with a turn back at the bottom, as shown. The top of this is stitched to the top of the hem, *a*, which will provide the freedom necessary in the lining.

A lining for a coat that has many seams is the most difficult of all to put in. First, the coat must be finished, collar made complete, sleeves and lower edge turned—coat perfectly pressed throughout. Second, the lining must be the exact size of the coat. The seams must be stitched, pressed open, and notched every inch or two to allow "spring" in the seam. The seam edge of the lining is then sewed with basting stitches to the pressed open seams of the coat. This is to secure the lining to the coat and avoid its ripping out as the coat is worn. The front edge of the lining is stitched by machine or whipped with invisible stitches to the front facing of the coat. The bottom edge is turned back ½ to 1 inch shorter than the coat and slip-stitched ½ inch back from the bottom edge of the lining. This will form a tuck at the bottom of the lining, but a desirable one, as it avoids any possibility of the lining appearing too short when the coat is worn.

Linings for loose coats are very simple. There are two ways of putting them in—one is to baste the right side of the lining to the right side of the coat, stitching it to the facing on each side, and to the top of the hem-turn at the bottom, leaving an opening at the neck only.

The stitched seams are pressed open, the coat turned right side out, the seams carefully pressed again, and then whipped in across the neck. The armhole of the lining should then be basted to the armhole of the coat, the sleeves stitched in, and the top of the sleeve whipped down around the armhole.

Some prefer to leave the lining of the coat free at the armhole, to stitch the sleeve with its lining into place, to press the armhole seams, and then to fell the lining of the coat over the sleeve joining. Either method described here will give practically the same result.

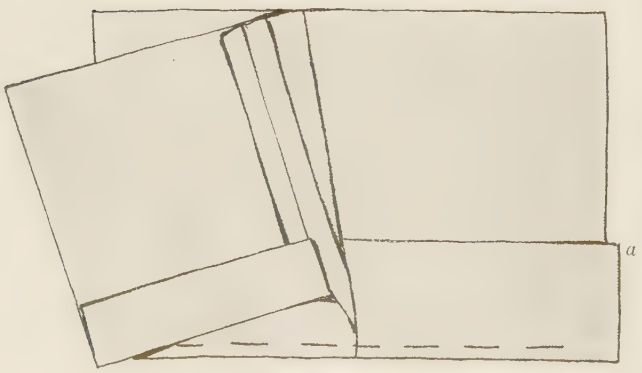


FIG. 2

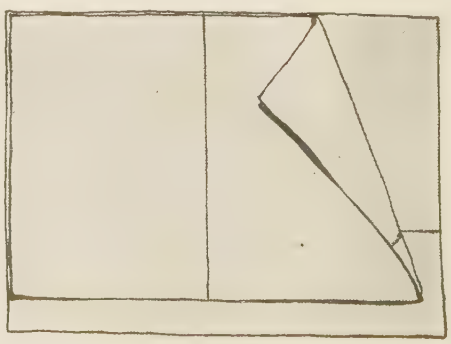


FIG. 3

Weights, French Tacks, and Fur

WHEN you pick up a French model dress, you are instantly conscious of its weight, for the French designers use many more weights for dresses than do Americans. We should use them more generously than we do, as they hold a dress to place better, and often aid in emphasizing a line that might otherwise be lost.

The preferred weights for hems, tunics, or drapes are shown in Fig. 1. The medium size weight-tape is covered with a bias piece of the material of the dress. The top of this covering is caught to the top of the hem, as shown.

The tiny weights are covered with a cambric covering in black and white. If the dress is transparent, then the weights should be transferred to a net or chiffon casing and the cambric covering entirely dispensed with.

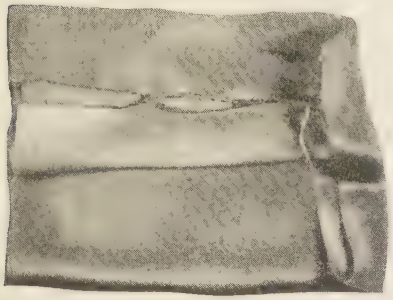


FIG. 1

a

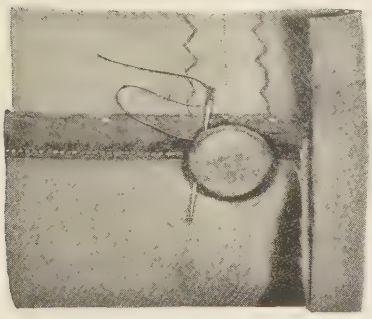


FIG. 2

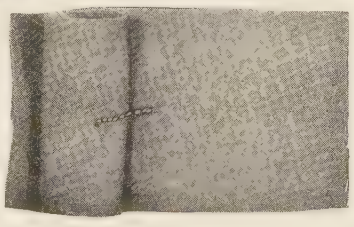


FIG. 3

Some dressmakers put the tape inside the hem, stitching it to the hem-turn, a half inch or so above the bottom. This method is all right for some materials, especially for those that do not require frequent pressing.

Fig. 2 shows how a round weight is applied to a seam. At *a* is shown how the weight is covered with the material; then it is sewed to the hem as shown. Seams in tailored skirts of wool or silk can be weighted in this way to their advantage, especially if the material is light weight.

For a lace point, or the point of a tunic, or end of a sash, where swing or ease is desired, sometimes 2 or 3 weights are covered and are held together by means of several strands of heavy thread or cord.

Again, weights are covered with lace or ribbon, strung together with cord or narrow ribbon and made part of the decorative part of the sash end or streamer. As Fashion dictates how, where, and when, observe closely to see how weights are used to gain effects. In this way you will be sure to apply them in the way that will prove most efficacious.

French Tacks

Again, the French way of tacking overlapping sections of a dress together is advantageous, as the tacks hold without stitches being evident. Fig. 3 shows how a French tack is made under a plait. It keeps the plait in place, yet does not draw or hold the fabric noticeably.

To make such tacks, use buttonhole twist or knitting silk. Pull the thread through double; lap back so that there are four strands of thread, and the tack is caught in both pieces of the material that is to be held, as shown in Fig. 3. Twist the needle around the four strands of thread ten or a dozen times, then secure the end, which will make the tack complete.

Such tacks are invaluable in tailored work where no stitching shows from the right side, for joining streamers, drapes, frills, and ribbon where a "set look" is undesirable. The same tacks serve also very nicely to sew dress shields in place so that they are comfortable and unobtrusive. The tacks may be made of two or four strands of thread as desired.

Sewing Fur

Each Autumn and Winter season brings fur as trimming. The methods of using it, as well as the kinds of fur, vary greatly.

One thing to remember in cutting fur is to cut it always from the wrong side, first drawing a line with pencil, marking exactly where the cutting is to be done. Then, with the point of a safety razor blade, cut directly on the marked line. In this way the skin of the fur only is cut. Do not, under any circumstances, bear hard enough on the blade to cut through to the hair of the fur.

Tiny fur seams may be made with the machine to join two edges, or the edges may be overcast together. In any event, take care to have the nap of the fur run the same way when two edges are joined, and make the seam so neat that when completed the joining will not show from the right side.

Sometimes long-hair fur, such as monkey fur, is applied to a braid or a ribbon, which is later applied to the material. The point is to put the fur on smoothly without tightness or fullness—to conceal its edge and to have it appear as though it really belongs to the place to which it is sewed.

Fur with short hair, such as mole, seal and ermine, is usually taped on each edge after all seam joinings have been made. A piece of seam tape is stitched or overcast to each lengthwise edge with as narrow a seam as possible. An interlining of light-weight canton flannel is usually placed next to the fur. The free edges of the tape are then brought over and basted to the interlining. The stitches used in applying the fur to the garment are made at the outside edges of the tapes, directly in line with the edge that joins the fur.

Corded Pipings, Bindings and Belts

CORDED pipings are practically always in favor. They may be used on the severely tailored blouse or coat, on the stately evening dress, on negligées, men's house coats, and even on bags, purses, and dainty collars.

A bias strip arranged neatly over a cord serves in innumerable ways as trimming. The quickest way to make a corded edge is shown in Fig. 1. The bias piece is folded in the center and stitched at an even distance from the edge, with space just wide enough to allow the cord to slip in. A bodkin is

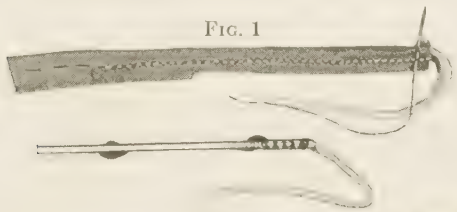


FIG. 1

FIG. 2

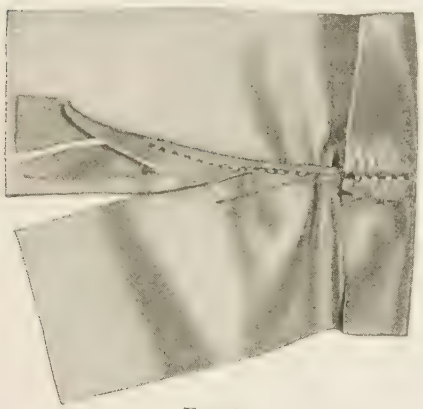


FIG. 3

arranged, as shown in Fig. 2. The cord is sewed with needle and thread securely to the eye of the bodkin, which is then slipped through the casing and the cording put in place as shown in Fig. 3.

Fig. 4 shows how a corded piping is applied as a finish for a single edge such as the neck of a dress or the edge of a garment on which the facing is tacked or felled down.

Fig. 5 shows how a bias casing is made and turned right side out on a cord to give a finish for loops, or to apply as trimming in scroll effect to the surface of material.

Frequently, several rows of cording are grouped together to give weight or substance to an edge. They may be made all of one color or of varying or contrasting colors as the purpose or fashion requires.

Sewing Belt Straps

Sometimes a tiny strip of material, or a covered cord, or strip of braid, or ribbon is used for belt straps at the side seam of garments. To make a finish in strap effect, as shown in Fig. 6, make the strap twice as long as the belt is wide. Overcast the ends to prevent raveling, pin to position, turn the ends under, and whip them to the garment.

Joining Elastic

To proportion elastic for garters, cut the lengths 1 inch shorter than the leg measures around where the garter is to come. For waist-lines, cut the elastic 2 inches shorter than the waist-line measure.

Run the elastic inside the casing, pinning the end of the elastic at the opening so that it will not pull through; draw the ends together and lap and overcast them as shown in Fig. 7. Overcast all the way around the lapped portion to hold securely. Then finish the end of the casing where the elastic went through, either by overcasting the edges together or buttonholing them, and leaving an opening so that new elastic may easily be inserted when necessary.

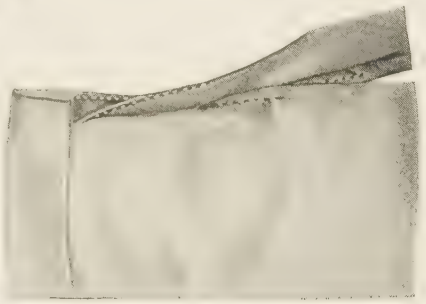


FIG. 4

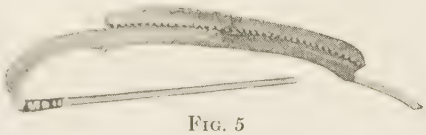


FIG. 5

Turning a Belt on a Pencil

Many dressmakers turn a belt, strip, or tie-string on a pencil, as shown in Fig. 8. The two edges are stitched together and one end is stitched across. The seam is trimmed to ¼ inch of the stitching line, the seam allowance is clipped every 2 or 3 inches to avoid tightness, pressed open, then an unsharpened pencil is put against the end seam, as at *a*, and pushed through. When the belt is entirely turned, the pencil is slipped out and the edges of the open end turned in and caught together. The seam line is marked out straight with the fingers, and the strip neatly pressed. In this way the seam is entirely concealed, and a narrow, neat tie-string or sash is made with very little effort.

FIG. 6

FIG. 7

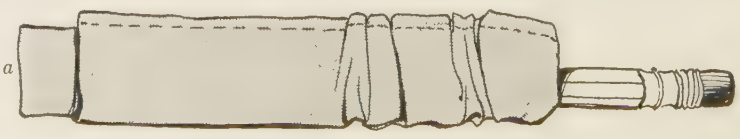


FIG. 8

Mending

MENDING consists in resewing seams, taking tacking stitches where needed, sewing on buttons, or making secure any garment that has become frayed or pulled out of place by strenuous wear or by much laundering.

The time to do mending is when there is mending to be done. Don't wait for that elusive "free" afternoon, which, like tomorrow, never comes. Darn the broken threads in your stockings, sew on that missing button, or fastener *now*. It will bring a glow of self-approval, and do away with the abject feeling that accompanies the haunting knowledge of holes in stockings, and garments fastened by pins that may at any moment give. It is nothing short of cruel to neglect children's mending, for holes in stockings embarrass them keenly, and missing buttons are a real handicap in play.

The Mending Basket

In mending, just as in everything else, having the means of doing the work right at hand, removes the biggest part of the difficulty. Therefore equip your mending basket with these necessary time-saving articles: a stocking darner; small sharp-pointed scissors; a safety razor blade; darning needles; sewing needles; darning thread in silk, mercerized, and cotton; pins, tape, buttons, etc. Your mending basket or box should be of goodly proportions, so that it may also hold the garment or garments to be repaired.

Perhaps the most frequently used stitches in mending are darning stitches. These are made in imitation of weaving with the running stitch alternating in each row and then picked up with stitches made in the opposite direction, so that the weave is really replaced. Darning stitches, it must be remembered, are a substitute for the original material. The thread used should, therefore, be as nearly as possible of the same color and texture as the material. In mending wool, or linen, for instance, it is an excellent plan to unravel a thread of the material itself and darn it into the worn place. Weave the stitches into the material, so that they blend into it without bulk or seam.

Darning

Darning stitches are used for mending holes in stockings, tears in table linen, and worn places in garments of wool and linen. When an otherwise good garment becomes thin at the knee or at the elbow, its life may be greatly prolonged by reenforcing these points by a net of darning stitches on the wrong side. If the hole to be darned is very large, it is sometimes advisable, as in the case of knitted underwear, to baste a piece of fine net over the hole and darn through. This will keep the hole from stretching, and give the darned portion a flat and permanent appearance.

Mending Dainty Garments

Although dainty lingerie, baby clothes, and lace should be carefully mended by hand—lace should always be mended with fine thread and many tiny overhand stitches—the machine is best for mending heavy muslins, drilling, or any other firmly woven cotton material. Silk stockings, with "a long run" may also be mended by machine. In mending such, put silk thread on the machine, turn the edges of the "run" together on the wrong side, and stitch just inside the run portion, stretching the stocking as you stitch, to give sufficient length in the stitching line to prevent its drawing or breaking. Then overcast the seam with loose stitches to give it the appearance of a line rather than a seam. This same method may be used for "runs" in knitted garments, except those of heavy wool.

To mend a shirt that is worn across the shoulder, or at the front, place a piece of light-weight material underneath the worn surface, and sew down with very fine thread and running stitches.

To alter a tight collar, cut it off across the front, rip it off the back, and refinish the neck-line. Men's shirt cuffs, particularly double cuffs, may be ripped off, reversed, and stitched on again. Sometimes merely ripping a garment carefully, freshening and pressing it, and making new seams will give it a new look.

Mending and altering are near akin, because both are usually made on garments that have been worn. There is undoubted economy in making over clothes for children, but care should be taken that the design, the fabric, and the color are suitable. Do not merely shorten mother's skirt for daughter; rip it by all means, make it fit her as it should, dyeing the material if the color is not suitable for her.

Altering Garments for Growing Children

Garments of growing children often need considerable alteration. The skirt and sleeve may be lengthened by a band of contrasting material cut on the cross or true bias grain and inserted in skirt and sleeve to give the necessary length. Again the hem may be let down to the proper length; if the bottom of the hem is worn, let it make the top of the new facing line, then put a narrow tuck at she top to conceal the worn edge.

A short-waisted dress may be lengthened by inserting a strip of material at the shoulder-line, or around the blouse three or four inches above the bottom edge, or a new yoke may be applied. The strip should be of the same material, if possible, but usually cut on opposite grain.

To make an armhole larger, insert a gusset in the sleeve from 1½ to 2 inches, and recut the armhole. If more fullness is needed through the bust, insert a piece the full length of the underarm seam.

Do not throw away good materials. They may be redyed, recut, and remade. Keep the scraps of new materials; they may be used for trimming, facing, lengthening, making new collars and cuffs—in fact for many things that will save time and money for you. Scraps of beautiful materials of dainty colors are now almost invaluable for the smart appliqué, for flower trimmings and for other interesting details.

Sewing for Children

SEWING principles, as applied to adult sewing, are, in the main, all applicable to children's garments. The pattern itself takes care of the proportions so that the widths of cuffs, sizes of collars, and hem allowances are appropriate for the garments.

In planning play clothes comfort and becomingness should receive equal consideration. Choose becoming colors, as gay as you please, avoiding black, except for trimming. Buy fast-color fabrics of substantial material that will withstand the strain of the dozen falls that are bound to come in the course of play, digging in the sand, the building of the play house, or the game of hide and seek.

Play Clothes

Play garments should have as much smartness of cut and fit as those made for dressy occasions. They should be easy to put on and fasten up, so that little folks can quickly develop independence in dressing themselves. Little children who must wait to be dressed, miss half the fun of the morning.

Cut out several outfits at the same time, so that you may work upon them in spare moments. Flat fell all seams and be sure to have garments fit easy at the neck, at armholes, and at waist-line. Round necks that are bound are more comfortable and more easily made than the mitered, or square neck. A facing cut to fit is easy to apply, just as easy as binding.

Finish the neck, and put hems in the bottoms of sleeves and trouser legs, before sewing up the inside seams. This allows freedom in handling and makes for speedier work. Stitch a patch over the cross section of seams, inside trousers, or bloomers to stay them securely. Some use a triangular piece, with the point over the seams, and the wide part over the seat to reinforce it. This saves extra mending for the sturdy youngster who plays "hard."

Use No. 40 or 50 thread for stitching, and No. 40 cotton or linen thread for sewing on buttons, to stand the strain of the active bodies of the little folks. Buy all buttons alike for garments of this kind, so that if one is lost, it can be easily replaced. Stitch an extra piece of material inside the buttonhole edge and waist-bands before cutting and stitching around the buttonholes. Snap fasteners sewed under a flap with buttons on top save time, as they do away with making buttonholes.

When clothes with many buttons are passed through the wringer, in the process of washing, fold all buttons in to prevent their breaking or pulling off; and when the clothes are drying on the line, do not allow them to whip too long in the wind, as this takes the life and "newness" out of them.

If it is necessary to use old clothes for play, remove by all means all fluffiness and cover the edges with substantial bias bindings, stitched flat.

It is well to remember that two pairs of stockings exactly alike last as long as three different pairs, because the good one of one pair can be used with the good one of another. The same is true of little girls' frocks—make two or three alike; then the bloomers are interchangeable, and are available when accidents happen.

Rompers

Rompers should be made of medium light-weight material of firm, durable weave. Fine, fast-color gingham, percales, and soisette in the delicate tints, such as pink, pale blue, and yellow or tan, prove especially desirable.

The seams may be French seamed or flat felled, as you choose. The leg seams on the inside should be left open and faced their full length to allow for opening. The sleeves may be finished short with a narrow hem, or with a tiny band to match the finish of the leg portion. If a band is not used for the legs, then a casing must be made and elastic run through and finished off to button at the inside leg-line.

Practically all romper patterns provide for fullness. This fullness, for variation, can be tucked, shirred, or smocked, just as you choose. In any event, make the garment perfect throughout, using narrow seams, trimming all joinings carefully to avoid bulk at overlapping points. As these garments need frequent laundering, it is essential that they are well made.

The chief difference in little boys' and little girls' rompers is that the little girls' rompers may be made with wee ruffles, decorative stitches, dainty appliqué, shirrings and trimmings that are definitely feminine. Little boys need fewer ruffles and simpler trimmings. The ingenious mother needs chiefly a good pattern to make attractive rompers, for her own little one serves as inspiration for many effective color combinations and variations in trimming.

Sturdy Play Suits

In making clothes for little boys, work for style as well as durability. The modern play suits are great favorites with the "wee laddies." Their jaunty blouses and full trousers, mannish belts, and buttons down the front, all look and are masculine. There is much comfort and play freedom in such a suit. The trousers are full at the bottom, the blouse has a comfortable collar, and the sleeves are short enough to be out of the way. Such suits may be made of wool, cotton, or of a variety of materials. If a contrasting material is used for the blouse, as in the illustration, the trousers should match in color the dominating color in the blouse. For instance, if the blouse is tan and brown, the trousers should be brown; if tan and blue, the trousers should be blue. In all cases, pearl buttons are used for the waist.

The making of these suits is very simple. There is a hem down the front of the blouse, and a facing on the front of the trousers. The collar may be applied as in Fig. 7, Page 71. The cuffs are put on with a flat fell seam. The pockets may be stitched with one or two rows of stitching, as desired. Have the stitching accurate and in evidence to give the required trimness. A 4-inch opening is allowed on each seam and is finished with a binding in placket effect. The bottom of the sleeves and the legs of the trousers are finished with a 1-inch hem. Use

No. 12 pearl buttons for the front closing and work just three buttonholes.

If the boy is so little that the trousers will not be kept up with the belt, stitch a piece of tape inside the blouse around the waist line. Sew buttons to the blouse on top of this tape and work buttonholes in the trouser bands to correspond, or use a ready-made button band. The belt will fit over the buttons and completely conceal them.

Coats for Growing Children

The raglan coat is an excellent style for children, because it is simple to construct, can be easily lengthened, and is wearable for at least two years by reason of the freedom in the armholes.

To line the raglan, cut the lining and sew it to the front facings across the bottom, leaving the sleeves and the back of the neck open. Turn the coat right side out, press the edge of the lining all the way around, turn the neck edge under, then the bottom of the sleeve, and whip the edges down securely.

Dressing the Little Girl

In buying material for girls' clothes, select design and texture suitable for children. As such clothes usually receive vigorous wear and frequent tubbing, they should be of good quality, fast color, and secure finish. You will find your sewing machine with the attachments, binder, hemmer, and gatherer, of great value to you as a time- and labor-saver in making children's clothes.

Smart new bindings and edgings suitable for trimming are always available at the notion counters in department stores. By using these, effective trimming effects may be worked out very quickly.

Give care and thought to the choosing of becoming colors and suitable lines. In these essentials the awkwardly tall girl, or the overly stout girl, should receive special consideration. For the former, blouse dresses or definitely belted dresses make for a shortening appearance, while very narrow stripes, or plain materials in one-piece effects, give a slenderizing effect to the latter. In any case, do not make children's dresses too long; they make a child appear very dowdy and awkward. (See "Hems for Children's Dresses," Page 55.)

Hints for the Economical Mother

Whenever possible make short sleeves in girls' dresses. They stay clean longer than do dresses with long sleeves.

Buy enough extra material to make a pair of bloomers for every dress. They may take a little more time to make than do petticoats or slips, but they are much more satisfactory.

Kimono cut sleeves are made more quickly than set-in sleeves; and a child does not outgrow them so quickly as sleeves that fit more snugly.

A boat neck with a 4-inch slash at the center-back—the slash bound as the neck is bound—and finished with one fastener at the top is attractive and easy to make.

It is better to have a plain, fresh appearing dress than a poorly made, overly decorated one. If three dresses are actually needed, make three simple smart ones rather than spend your valuable time on one elaborate creation.

Sunday clothes, of course, must be as charming as possible, and this is best achieved with simplicity as the keynote. Elaborate dresses make children self-conscious and mar the natural, attractive expression of their little faces.

Good taste in dress is as important to a child's future success and happiness as are good manners, and both should be acquired gradually so that they may become natural and permanent.

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Becoming Colors for Types

Type		Skin	Black	White	Brown	Yellow
FAIR BLONDE Fair hair; blue, gray, or brown eyes; white skin.	YOUTHFUL	Moderate color in skin.	Very good for striking effects.	Cream white excellent.	Bronze and warm tans very good.	Pale and golden hues.
		Little or no color.	May be worn with white or cream color.	Cream excellent.	Red brown good.	Palest yellow for evening; use with striking color contrast.
		Tendency to tan.	Good if used with contrasting color.	Deep cream good.	Very dark tones good.	Brilliant yellow veiled by neutral color of sheer material.
	MATURE	Moderate color.	Good if worn with soft collar of either self-material or cream.	Cream white very good.	Darkest tones fairly good if eyes are brown.	Sometimes becoming in artificial light.
		Little or no color.	Relieved by cream color.	Cream very good.	Darkest tones with contrasting color.	In rare cases.
		Tanned skin.	Use contrasting trimming and collar of cream.	Deep cream good.	Bronze good as trimming; brown very good in darkest tones.	Palest tones; use with brilliant color contrast; cherry in small quantities.
HAZEL Light, or chestnut hair, white skin, gray, blue, or hazel eyes. Hazel eyes, or pale brown, are a mixture of blue and brown, with a slight greenish cast.	YOUTHFUL	Moderate color in skin.	Relieved by cream color.	Cream very good.	Bronze and medium tan.	Palest tones.
		Little or no color, clear.	Good.	Cream white excellent.	Good for brown-eyed type.	Good in pure tones, orange.
		Tanned skin.	Good with bright color for trimming.	Deep cream good.	Excellent with brown eyes; warm tan good.	Good if not too bright.
	MATURE	Moderate color.	Wear with cream in soft fabric.	Cream good.	Warm tan permissible.	Palest tones permissible.
		Little or no color, clear.	Good.	Cream very good.	Good in darker tones with brown eyes.	Soft, dull tones; no decided tones.
		Tanned skin.	Good worn with collar of soft cream color.	Deep cream good.	Good with brown eyes; tan permissible.	Ecru permissible.
AUBURN Brown hair, tinged with red; brown, blue, or gray eyes.	YOUTHFUL	Moderate color in skin.	Very good.	Cream good.	Dark tones and bronze excellent for brown eyes.	Greenish yellow for evening.
		Little or no color, clear.	Transparent, good; heavier black, use cream color trimming.	Deep cream good.	Pure browns and tans that blend with hair and eyes.	Pale yellow excellent.
		Tanned skin.	Use collar of soft cream color.	Deep cream good.	Good with brown eyes; bronze brown and dark tones good.	Bronze with brown-eyed type.
	MATURE	Moderate color.	Very good if relieved by white or cream.	Cream excellent.	Dark and bronze browns with brown eyes.	Permissible.
		Little or no color, clear.	Soften with cream color collar.	Deep cream good.	Darkest tones very good.	Wear in sheer fabric.
		Tanned skin.	Use deep cream color.	Deep cream.	Darkest tones very good with brown eyes.	Rich tone with bronze brown trim if eyes are brown.

In choosing colors, it is of first importance to study the color and the texture of your skin.

The color of the hair and the eyes is of secondary importance, and size and age come third.

The color of your dress should enhance the coloring of your skin, harmonize with its tints and texture, or subdue its high lights. Youthful, as here given, means under 35, mature over 35.

Blue	Green	Gray	Purple	Red	Pink
Excellent; greenish and pure blue very good. Tones repeat color of eyes.	Pale tones in pure color; blue-green, medium and dark.	Pure and blue-gray very good.	Orchid good; blue-violet, red-purple in small quantities.	With brown eyes, soft brownish red; burgundy good.	Flesh and old rose excellent; all other tones good.
Excellent, both light and dark.	Very pale green good.	Blue-gray good; pink-gray excellent.	Orchid very good; fuchsia good for trimming.	Dull red with purplish cast good.	Flesh excellent, also pastel pink, peach, and old rose.
Dark tones good.	Bottle-green moderately good.	Very dark taupe.	Pinkest tones in sheer fabric.	Medium raspberry as trimming.	Creamy flesh and peach color good.
Excellent, dark, medium, and especially gray-blue.	Good in reseda and darkest tones.	Medium gray; also light taupe.	Orchid and pink-lavender good.	Burgundy good.	Excellent in flesh and old rose.
Excellent in dark and medium tones.	Dark green moderately good.	Pink-gray good; blue-gray permissible.	Lavender with pink cast; no vivid tones.	Dull old red in small quantities.	Pastel tones of coral and pure pink excellent; no harsh tones.
Dark tones good.	Darkest green permissible.	Warm taupe moderately good.		Raspberry as trimming; no other reds.	Warm flesh, and dull; soft rose good.
Very good in dark and medium tones; turquoise for evening.	Dark and reseda good.	Pink-gray good; silver gray permissible.	Moderately good.	Dull brick and rust tones good.	Flesh and peach excellent.
Pure bright blue, turquoise, medium blue good; dark, if used with bright trimming.	Dark green; blue-green for blue eyes; bronze green for brown eyes.	Permissible.	Orchid excellent; fuchsia good.	Very good in bright and rust hues.	Good.
Dark tones very good; green-blues good.	Dark green excellent; blue-green, blue eyes; bronze-green, brown eyes	Warm taupe permissible.	Dull orchid; pink tones of violet.	Excellent as trimming; tinged with blue for blue eyes; yellow or brown for brown eyes.	Flesh, dull rose and peach good.
Very good; especially in dark tones.	Only in darkest tones.	Steel gray with cream or old rose.	Good in soft pink tones.	Burgundy may be worn.	Creamy flesh; yellow-pink.
Very good; especially delft blue for blue eyes.	Very dark tones good.	Good in taupe and medium tones.	Orchid good; fuchsia as trimming in small amounts.	Dull reds and burgundy very good.	Flesh, and dull medium tones good.
Dark tones, delft, and dull-medium for blue eyes.	Dark green and reseda.	With pink cast for gray or blue-eyed type.	Dull medium orchid.	Bright red sparingly as trimming.	Flesh and medium rose very good.
Dark tones excellent; medium blue for evening if eyes blue; turquoise good.	Almond and reseda excellent; no pale or bright tones.	Blue-gray, stone gray, and taupe.	Very delicate orchid good.	Copper red and henna good.	Pastel tones in sheer material good.
Navy and green-blues very good.	Bronze-green and medium reseda very good; pure green.	Good, especially trimmed with white or pale pink.	Plum color and pale lavender permissible.	Dull brownish red good.	Flesh and pale clear pink good.
Dark tones very good.	Darkest tones good.	Very dark taupe moderately good.	Rose gray purple.	Medium raspberry as trimming.	Creamy flesh good.
Very good in dark and medium; soft gray-blue excellent.	Reseda good; no pale or bright tones.	Blue-gray good.	Palest orchid good; no very deep tones.	Brownish red good.	Creamy flesh very good.
Navy blue and medium; green-blue very good.	Dark bronze-green good.	Clear gray good.	Pale lavender and orchid good.	Dull reds as trimming.	Creamy flesh good.
Dark tones good.	Dark tones permissible.	Taupe with deep cream.	Grayish-purple.	A touch of raspberry.	Soft old rose.

Becoming Colors for Types

Type		Skin	Black	White	Brown	Yellow
FAIR BRUNETTE Medium brown, dark brown or black hair, with blue, brown, or gray eyes.	YOUTHFUL	Moderate or high color.	Very good.	Deep cream very good.	Most browns excellent for brown eyes; permissible for other types.	Deep orange yellow good.
		Fair clear skin.	Good.	Cream white excellent.	Good for brown eyed type; tans good.	Use pure tones; orange very good.
		Medium skin.	Use only with bright color for trimming.	Deep cream good.	With brown eyes, excellent; warm tans very good.	Good except in bright, hard tones.
	MATURE	Moderate or high color.	Very good.	Deep cream very good.	With brown eyes very good.	Permissible for evening.
		Fair clear skin.	Good.	Cream very good.	Brown-eyed types darker tones.	Dull, soft tones.
		Medium skin.	Use with collar of soft cream color.	Deep cream good.	Good for brown eyes; tans permissible.	Ecru permissible.
DARK BRUNETTE Dark brown or black hair; dark eyes, olive skin.	YOUTHFUL	Olive skin with good color.	Excellent.	Deep cream.	Golden hues and darkest tones.	Excellent, especially orange hues and ecru.
		Olive skin, clear.	Use with bright color or cream collar.	Deepest cream.	Mahoganies and dark browns moderately good.	Ecru and deep brilliant tones.
		Dark olive.	Trim with bright soft color.	Deep cream.	Very dark tones permissible.	Ecru and rich, soft tones.
	MATURE	Olive skin with good color.	Very good with softened neckline.	Deep cream.	Golden hues and darkest tones.	Very good in dull tones,
		Olive skin with little color.	Wear with cream color.	Deepest cream.	Mahogany permissible.	Brilliant tones veiled with neutral color.
		Dark olive.	Wear with soft cream color collar.	Deepest cream.	Very dark tones.	
GRAY Prematurely gray hair; blue, gray, or brown eyes. Grayish-brown hair; brown, blue, or gray eyes. Gray hair; brown, gray, or blue eyes.	YOUTHFUL	Fair fresh color skin.	Wear with sheer cream, white, or gray.	Excellent.	In darkest tones for brown-eyed type.	May be worn in sheer fabric by brown-eyed type.
	MATURE	Medium skin.	Permissible with cream collar.	Cream good.	Avoid tans; seal and chestnut good.	
		Medium skin.	Permissible with cream collar.	Cream excellent.		

Points to Remember

The colors selected here are standard colors. Each season varies the tones and shades, bringing a new red, a new blue, a new green, or a new brown.

As the new in colors is announced, look at this chart to see which one or two of the new colors you can wear becomingly. If, when you are shopping, a mirror is not available, try the color against the back of your hand—the effect will tell you almost invariably whether or not the color will be becoming to your skin. The chart will further guide you as to the becoming color for your hair, eyes and age.

Youthful, as here given, means under 30 or 35. Mature, means over 30 or 35.

The becomingness of the colors prescribed in this table have been determined without consideration for animation, for brightness of eye, or artificial

Blue	Green	Gray	Purple	Red	Pink
Dark blue excellent; green-blue good.	Very good in dark tones; bronze excellent with brown eyes.	Light, blue-gray, and taupe good.	Bluish tones good.	Especially good for brown-eyed type of moderate color.	Pure color, coral, and old rose good.
Dark tones, contrasting trim; turquoise, medium, and pure bright blue.	Dark green good; blue-green, bronze-green.	May be worn.	Orchid very good; fuchsia may be worn.	Bright and rust hues very good.	Good.
Green-blue and dark tones very good.	Dark green excellent; blue-green for blue eyes; bronze-green for brown eyes.	Warm taupe moderately good.	Dull orchid; pinkest violet.	Bluish reds and yellow, or brownish red; vivid reds as trimming.	Peach, flesh, and dull rose good.
Dark tones and green-blue very good.	Excellent in dark tones.	Blue-gray and warm tones good.	Lavender with blue cast permissible.	Use sparingly in brownish hue; avoid pure color.	Flesh, old rose, and pale clear pink very good.
Very good; delft blue for blue-eyed type.	Use very dark tones.	Taupe and medium tones.	Orchid good.	Burgundy and dull reds good.	Dull, flesh, and medium tones good.
Dark tones very good; for blue eyes, delft and medium blue.	Reseda and dark green good.	Pinkest gray with gray or blue eyes.	Dull medium orchid.	Touches of vivid red as trimming.	Flesh and medium rose good.
Bright blue best; darkest tones good.	Dark bronze-green good.	Dark taupe permissible.	Good.	Excellent.	Bright rose, apricot, and creamy flesh.
Good in darkest tones.	Bronze-green permissible.	Taupe may be worn in rare cases.	Pink-lavender in sheer fabric or dahlia as trimming.	Bright tones, rust, brick red excellent.	Dull pink, coral, and apricot tones very good.
Good in darkest tones.	Darkest green.	Warm taupe moderately good.	Dark purple with a hint of red.	Rust, brick.	Peach.
Darkest tones good.	Dark green good.	Darkest taupe may be worn.	Old dull tones permissible.	Good in small quantities.	Dull coral and old rose good.
Good in darkest tones.	Bronze-green permissible.	Darkest taupe permissible.	Red-purple in trimming.	Burgundy good; bright red in small quantities	Soft dull pink, also coral and apricot tones excellent.
Good in dark tones.	Dark tones with cream color.	Darkest taupe moderately good.	Old red-purple as trimming.	Rust, brick.	Apricot shades.
Excellent in dark and medium tones; turquoise good.	Good in very dark and very light.	Very good in pink-gray and blue-gray; no taupe.	Lavender with pink cast; wisteria and dark tones good.	Burgundy and soft rose tones; no bright hues.	Excellent; avoid harsh pink.
Dull tones very good: brighter blues for trimming.	Dark tones moderately good; avoid gray-greens.	Colorful grays brightened by trimming permissible.		Burgundy permissible.	Creamy flesh good; avoid rosy hues.
Good in dark and medium tones; delft blue good for blue eyes.	Permissible in darkest tones.	Silver gray excellent.	Soft pink-lavender good; dark tones also.	Deep burgundy moderately good.	Flesh and old rose very good.

Points to Remember *(Continued)*

color. With these, a color may often be worn that otherwise would not be permissible. Every woman, therefore, should select her color with an eye to its suitability both for her type and her individuality.

The dominant color in dress must harmonize with the color and the texture of the skin.

A contrasting or emphasizing color may be used to enhance the coloring of the eyes and the hair.

Large figures require subdued colors.

Youth calls for vivacity in color.

Maturity requires dignified and harmonious color combinations.

Bright colors are in good taste for sports and evening wear.

Artificial light affects the becomingness of colors—to be kept in mind when choosing for evening wear.

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